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IRIS BISHOP

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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

What do you think of our cover girl's sweater? Isn't it great? Mind you it is also complicated, so don't expect to knit it in a day, but it's so rewarding and would cost hundreds in one of those smart boutiques!

Take advantage of the special price at which MKM readers can buy the recycled Evergreen Denim Aran yarn it's knitted in. Until the end of February you can save £2 on every cone! You'll find the pattern on page 11 and the offer on page 8.

Knitters who want garments with the fashionable hand-knitted look, will be knitting their brows over reader Margaret Harris's puzzle in order to win the Brother KX-350 (double knitter) plus patterns and yarn - this month's competition prize. Our thanks to Margaret for her cunning acrostic.

We also owe thanks to another reader, Mary Slater from Australia, who has provided two more of her pretty padded coathangers. You'll find instructions on page 82.

Don't miss the big knitting exhibition at Manchester this month. The 'Spring Spectacular' will be at the G-Mex Centre from 23rd-26th February and you could win a pair of free tickets. I'll leave you to read the details on pages 24/25. Good luck!

Sheila

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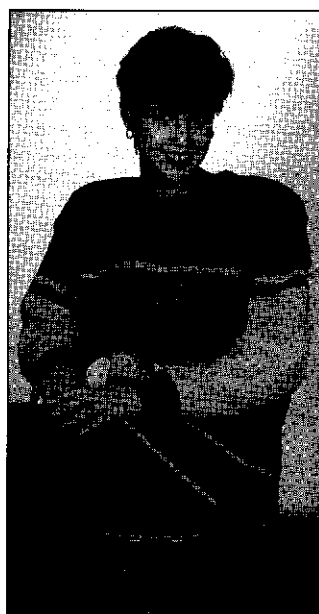
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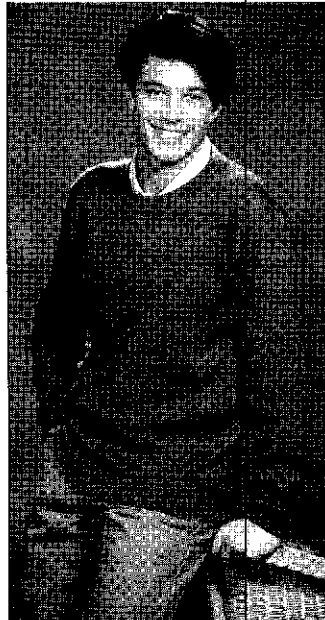


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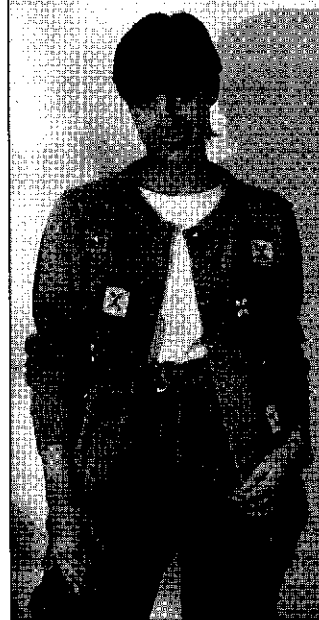
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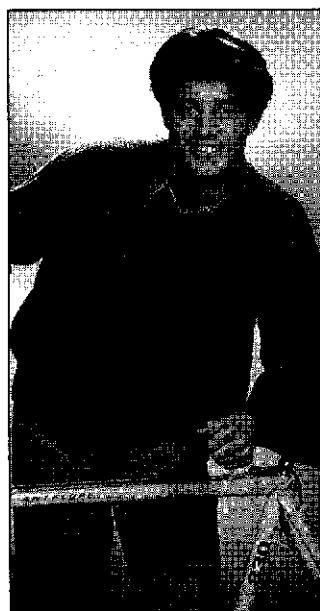
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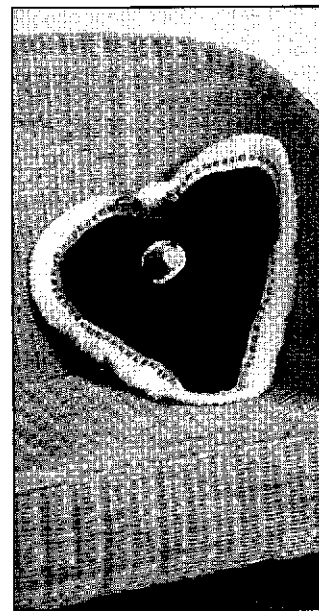
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pockets – a jacket shaped
on Rita Rubery's master
block pattern and knitted
with a charting device.

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NEWS LINE

YARNS FOR '95

Knitters claim their inspiration comes from various sources but there can't be many who don't become 'fired up' by the sight or handle of a lovely yarn.

We've been looking at Colinette Yarns and it's been a very colourful experience. Many readers will have seen those rainbow hanks at knitting exhibitions but the thickly slubbed, soft wool that seems to be the Colinette signature is obviously for hand knitters.

Not a bit of it! In fact those slubs are candyfloss fine and your chunky machine could cope with them happily but the Colinette range has smooth yarns too, including four-ply wool and a luscious silk and wool, all hand-dyed in the beautiful colour blends that make these yarns so exclusive.

Those colours started out on the kitchen stove where textile artist, Colinette Sans-



Swing jacket with shawl collar handknitted in Colinette Yarns' Point Five, a super chunky slub pure wool yarn hand-dyed in a variety of toning colours. Designed by Sue Whiting, the pattern is from the 'Boulevard Collection' pattern book.

bury, began her experiments but later her painter husband, Geoff, developed a unique dye technique similar to layered oil painting which allowed for the enormous palette they offer today.

There are hand knitting pattern books available and twelve Thread Palettes, each a 20-strand selection of varied

yarns grouped for colour and intended as colour inspiration for creative embroidery, tapestry, collage and, of course, knitting.

Colinette Yarns have their own shop at Welshpool but the yarns are also widely stocked by specialist shops. For stockists, or further information, call 01938 810128.

YARN CATALOGUES

Some of us can never resist a catalogue, hoarding even the ones that fall out of the weekend papers.

However, as a knitter, you don't have to be an addict to need yarn catalogues. These are an essential source of inspiration for patterns, yarns, colours, useful odds and ends and gift ideas. The following are two with excellent mail order services which you should have in your collection.

St. John's Wools

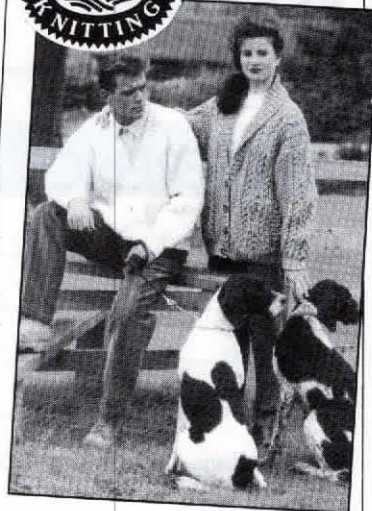
Theirs is a big, full-colour catalogue illustrating dozens of hand-knit pattern leaflets

costs £1 (refundable) from St. John's Wools, P.O.Box 66, Limefield Mills, Wood Street, Bingley BD16 2BH.

Readicut Knitting

This is a compact 32-page catalogue, also in full colour with hand-knit patterns illustrating carefully selected yarn ranges from Sirdar, Falcon, Patons and Hayfield. Readicut have complete knitting kits – notably a opulent red-tones range called Kathmandu, by Jaeger and a collection of motif and character designs for children.

The latest gadgets and accessories are always a feature to look for in the Readicut catalogue and there's a useful selection of pattern books too so, for your free copy, contact Dept PR341, Readicut Wool, Terry Mills, Ossett, West Yorkshire WF5 9SA. Tel: 01924 810811.



including children's wear and Jean Greenhowe's toys – great for inspiration. Plus – extensive colour fringes of yarns by St. John's, King Cole, Sirdar and Hayfield including half a dozen ranges 'on cone'. Some books and accessories are included and the catalogue

UNICORN DESIGNS

Moir Richardson sells her hand and machine knitting yarns by mail order and her business, Unicorn Designs has been up and running for a year. In her new catalogue, Moira has a pure wool from

the Falkland Islands, dyed with natural vegetable dyes. This soft natural wool sells at £9.99 for 500g.

Also in her catalogue are yarns by Forsell and Bramwell and she is offering Linaria 4-ply acrylic for £4.99 per 500g

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KNITMASTER
SILVER REED

cone and Tango 4-ply acrylic with 20% wool at £5.70 for 500g. If you would like a bumper set of shade cards, send a large sae (2 x 25p stamps) and a cheque for £3.50 to: Unicorn Designs, 16 Greville Road, Alcester, Warwickshire B49 5QN.

MOBILE YARNS

Margaret Garrett was really frustrated by the difficulty of finding a good choice of knitting wool near her home in South Harrow, Middlesex. Mail order was not the answer for her, as she wanted to see the colours and feel the yarn

'on the cone' - not just choose from small samples.

A difficult problem - but, since Margaret decided she couldn't possibly be the only one who felt like that, she thought of a bold solution. Why not sell knitting yarn herself, from her home?

That was the birth of M.G.Yarns and now Margaret has her own range of machine and hand knitting yarns. She visits Knitting Clubs, offers a free delivery service (within a reasonable distance) and will even take the range to a knitter's home if necessary. We wish her luck and if you would like to get in touch with her, ring 0181-422 7089.

OCTOBER COMPETITION RESULT

The OmniStitch sewing machine for free-style surface decoration was the coveted prize for the winner of the competition in our October issue.

Our mailbag told us that lots of you wanted to win but the first card drawn with the correct answer came from Miss

V. Cowling of Leeds. The answer she had found, once all the given words has been taken away, was 'Go around in ever decreasing circles'. No doubt she'll be doing just that, with various kinds of trimming, once she has her OmniStitch and begins to discover its potential!

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SCOTTISH MOHAIR

'Real' yarns are becoming as varied and unique as 'real' ales. From New Byth, Aberdeenshire, comes the story of a new mill which has opened in this village where the linen trade flourished 200 years ago.

The mill, opened by **Amisfield Scottish Mohair Limited** which is directed by Denver Hall and John Sims, produces wool from Angora goats. However, this particular mohair is not the fluffy bright wool we normally think of – it is a creamy-white mohair, the natural colour of the fibre – made up in a single or double weight (approximately 4-ply and D.K.) and looking like a light, lustrous Aran.

'The way we spin it means that the shine is not destroyed. It's very soft to handle despite the fact that it isn't fluffy and it's also four

times warmer than wool,' said Denver Hall. 'There are about ten mohair farmers in the North East of Scotland and we buy all our mohair from Scottish farmers and turn it into 100 percent mohair yarn. So far as I know, no-one else in Britain or Europe does it.'

Amisfield mohair is a mix of kid and young goat mohair unadulterated by bleach or harmful chemicals and is a warm creamy white but the company has, at the request of knitwear designers, added six suitably subtle colours, which are available in small quantities to order.

In order to spin this 100 per cent mohair yarn, the company has had to recreate a process which has not been in use for nearly 100 years and to rediscover machinery that is even older. In fact the dominating 'scribbler' and 'carder'



Amisfield's 'Corrymoor Foresyte' was champion buck and reserve supreme champion at the 1994 Royal Highland Show and supreme champion at the 1993 Royal Show.

SPECIAL OFFER

Only £19.00 per cone

EVERGREEN DENİM ARAN YARN

order NOW and

SAVE £2 ON EVERY CONE

Designer Judy Dodson has created the stunning sweater pattern on page 10 in **Evergreen Denim Aran** which is 100 percent recycled and undyed, saving energy and chemical waste. Cotton denim, recycled from jeans, makes up 50 percent of the fibre and is mixed with 40 percent wool and 10 percent other fibres, all recycled. It is available on 1000g cones for chunky machines or in 50g balls for hand knitters at £1.45 per ball and there is even a co-ordinating fabric - with a woollen feel but in the same mix as the yarn - 150 cm wide and £15.50 per metre.

Machine Knitting Monthly has arranged for readers to try this super new yarn from **Evergreen** at a **VERY special price** so waste no time - fill in the coupon now and post it with your payment to order **Evergreen Denim Aran** yarn at only £19.00 per 1,000g cone (including p&p) instead of the normal price of £21.00. This special offer closes 28th February 1995.

MACHINE KNITTING MONTHLY SPECIAL OFFER

Please send me _____ cone/s Evergreen Denim Aran yarn at £19.00 per cone

I enclose Cheque made payable to Evergreen for £

Please debit my Switch/Visa card

[illegible]

Switch card issue No: _____

Expiry date: _____

Signature: _____

Cardholder's name: _____

Cardholder's address: _____

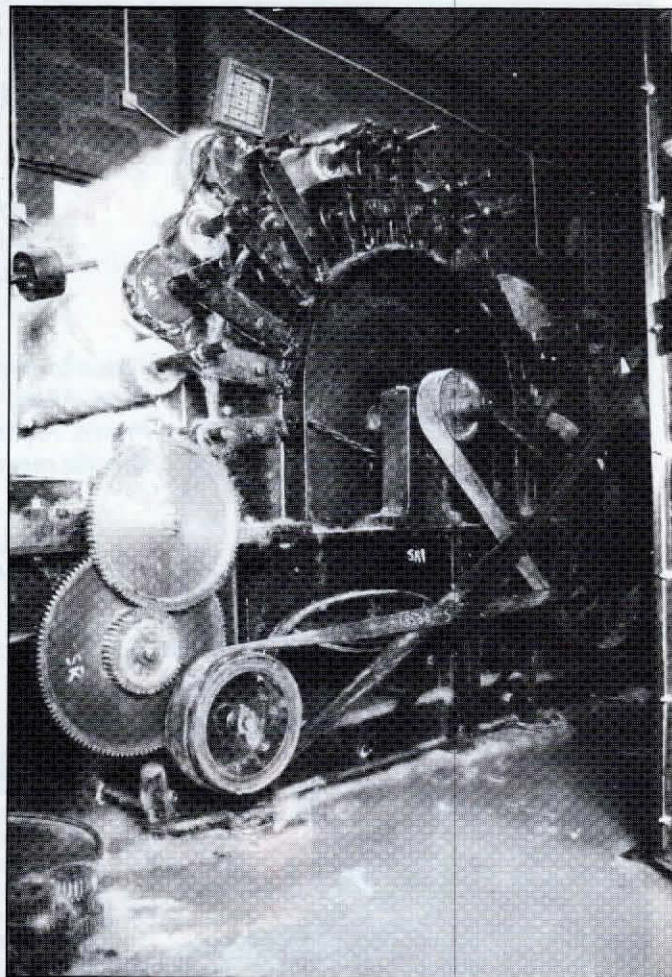
Postcode

Cut out coupon and post to: **Dept. MKM, Evergreen, Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE.**
(Offer closes 28th February)

were built by Platt Bros. of Lancashire in 1870 and are older than those exhibited in the Bradford Museum of Textiles.

Amisfield are justifiably proud of setting up their new mill and the beautiful yarn it

produces. The quality and handle can only be appreciated by seeing samples and these are available for £1.50 from A.S.M. Ltd., The Square, New Byth, Aberdeenshire AB53 7XE. Tel/Fax: 01888 544700.



The carder – built in 1870 and specially adapted to comb mohair fibre.

SHETLAND WOOL

Famous across the world, Scotland's Shetland wool has long been the speciality of **Simply Shetland**, a company based in Edinburgh. Their current range has 100 beautiful shades – delicate pastels, singing brights and wonderful mixes that evoke poetic landscapes of heathery hills, autumnal woods and stormy seas.

However **Simply Shetland** are not relying totally on their traditional product, with a canny eye on fashion, they are now having tremendous success with exotic-sounding 'Samarkand' – named after the village on the Silk Trail. This is a slubby mix of 25 percent silk with 75 percent lambswool, is 4-ply weight and has more than a hint of Shetland tradition in its soft colour-mix palette of 24 shades on the 'natural' theme.

Also available from **Simply Shetland**, is a rainbow range of fine 2-ply cotton in 50 shades, a new 44-shade selection of Anti-Tickle 4-ply wool and 22 shades in 2-ply Merino wool. All these lovely yarns are available by mail order and there's

a free shade card if you send a large, 29p sae to: **Simply Shetland**, (P.A.C.), 9 West Port, Edinburgh EH1 2JA.

KNITTING IN MALTA

Following their very successful trip to Tunisia in 1993, **Diane Bennett and Janet Purvis** are taking a group of knitters to Malta in March. The week includes tuition in small groups, covering a wide range of topics and there will also be time for sightseeing. The cost of the week, including half board, flights and tuition, is just £295. If you are interested, there may still be a few places left – ring **Diane** on 01275 810076, or **Janet** on 0181-953 2554, for more details.

ELECTRONIC DAY

Thomas Aveling School at **Rochester** in **Kent**, will be open to machine knitters on Saturday, 11th February as it is the venue of a 'Machine Knitters Electronic Day' organised by **Wendy Damon** who is

a specialist in design and electronic knitting.

On the day she will not be alone, as there will be a variety of workshops on such subjects as **Passap/Pfaff** and **Creation 6**, **Brother**, **Singer**, **DesignaKnit** and **Silver Reed** as well as general advice on buying a computer. Visiting experts will be **Irene Krieger**, **Janet Spink**, **Sue Woolley**, **Jan Francis** and **Maggie Dyke**.

Tickets are £15 each to include two workshops of your choice and an opportunity to browse around stands displaying the latest equipment and so on or pick the brains of the experts. A cold lunch is available at £2.50 but you must book in advance. For more information and ticket application forms please write, enclosing a sae to **Wendy Damon**, 9 Sedley Close, **Cliffe Woods**, **Rochester**, **Kent ME3 8HE**.

WEBBINGTON SEMINAR

Many readers were disappointed by the cancellation,

due to unforeseen circumstances, of the **Webbington Seminar** in 1994. The good news is that **Kate Arklay** has organised a new event scheduled for 13th and 14th May, 1995.

Keen to offer you something a little different each year, **Kate** has planned a vast choice of lectures and workshops, some of which will be on video to enable you to see exactly what the demonstrator is doing. The speakers will include, **Ann Brown**, **Eileen Metcalf**, **Sylvia Wynn**, **Elaine Cater**, **Diane Bennett**, **Anne Kent**, **Wendy Damon**, **Iris Bishop** and **Kate Arklay**. Trade exhibitors will be showing their products and the programme includes the ever-popular **Fashion Shows**.

For more details about the **Webbington Seminar** and Exhibition, send a sae to **Kate Arklay**, 3 The Vinery, **Winscombe**, **Avon BS25 1AZ**.

DESIGNAKNIT LINK

Would **DesignaKnit Link** member No.432 please contact **Diane Bennett**, 9 Huntley Grove, **Nailesea**, **Bristol BS19 2UQ**, as soon as possible?

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Judy Dodson

BOBBLES (make 32)

Push 3 Ns to WP. Using WY and MT, cast on and K a few rows ending with carriage at right. * Using MY, K 6 rows. Using WY, K 2 rows. Leaving a 15 cm, 6 in loop of MY, rep from * 31 times more. Release from machine. Cut through the WY row to make 32 bobble strips.

BACK

Push 109 Ns at centre of machine to WP with extra N at left. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Release card and cont in slip stitch patt. Hang weights. K 73 rows. RC shows 74.

PLACE 5 BOBBLES

With K side of bobble strip facing, replace sts from last row worked in MY on to Ns 24, 25, 26 and 48, 49, 50 at left of centre 0; Ns 1, 2 at left and N 1 at right of centre 0; Ns 23, 24, 25 and 47, 48, 49 at right of centre 0. Unravel WY. Push Ns to UWP. Allow strips to hang and K 1 row. With P side of bobble strip facing, pick up loops from first row worked in MY and place on to the same Ns. Remove WY. K 11 rows. RC shows 86.

PLACE 4 BOBBLES

With K side of bobble strip facing, replace sts from last row worked in MY on to Ns 12, 13, 14 and 36, 37, 38 at left of centre 0 and Ns 11, 12, 13 and 35, 36 and 37 at right of centre 0. Unravel WY. Push Ns to UWP. Allow strips to hang and K 1 row. With P side of bobble strip facing, pick up loops from first row worked in MY and place on to the same Ns. Remove WY. K 21 rows. RC shows 108. Place marker at each end.

SHAPE ARMHOLES

Push Ns with 2 loops to UWP before knitting rows and dec 1 st at each end on next and every foll alt row until 93 sts rem. K 1 row. RC shows 124. Lock card. Using WY, K a few rows in st st and release from machine.

YOKE

Using MY, cast on 80 sts very loosely at centre of machine by hand. Using MT, K 1 row. Using MT-1, K 5 rows. With K side of main part facing, replace 93 sts on to Ns as follows: - 1 st on to each of first 3 Ns, 2 sts tog on to next N,

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for 9 mm chunky gauge punch-card machines with a 24 stitch pattern repeat or electronic machines, with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS (See Special Offer, page 8.)

Evergreen Denim. (Yarn Guide No.17.)

1 x 1000g cone in Denim (MY).

Stitch holder.

GARMENT WEIGHT

Finished garment weighs 960g.

The fibre content of this yarn is 50% Denim (cotton), 40% Wool and 10% Other Fibres and all the fibres are 100% recycled and undyed. For further information about this yarn, please write to the following address:- Evergreen, Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE. Alternatively, telephone 0924-453419 or 0924-464819.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust sizes up to 112 cm, 44 in.

Actual size 119 cm, 47 in.

Length to shoulder 67 cm, 26½ in.

Sleeve seam 40 cm, 16 in.

TENSION

18 stitches and 40 rows to 10 cm, 4 in measured over slip stitch pattern (tension dial approximately 6).

16 stitches and 24 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on).

BROTHER ELECTRONIC MACHINES

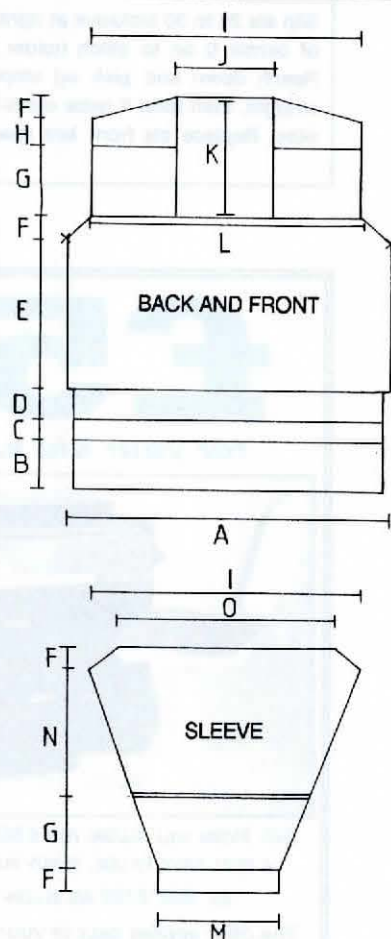
Place pattern over centre 0.

* 1 st on to each of next 5 Ns and 2 sts tog on to next N; rep from * along the row ending with 1 st on to each of last 4 Ns. Unravel WY
**. Set RC at 000. Using MT, K 6 rows.

TWIST STRIPS

Push 64 Ns at left to HP. Set carriage to hold. K 1 row. Push 10 Ns at right to HP. *** Hang a small claw weight over rem 6 sts and moving weight up every 4 rows, K 20 rows. Break yarn. Using WY, K a few rows and release from machine. Push strip down between knitting and main bed. Push empty Ns to NWP. Reset RC to 006 ***. With carriage at right, push next 27 Ns from HP to UWP. Using MY, K 1 row. Push 21 Ns at right to HP. Rep from *** to ***. With carriage at right, push next 27 Ns from HP to UWP. Using MY, K 1 row. Push 21 Ns at right to HP. Rep from *** to ***. With carriage at right, push rem 10 Ns at left from HP to UWP. Using MY, K 1 row. Push empty Ns from NWP to

12 ►



A = 60.5 cm	I = 50 cm
B = 9 cm	J = 17.5 cm
C = 3 cm	K = 21.5 cm
D = 6 cm	L = 51.5 cm
E = 27 cm	M = 22.5 cm
F = 4 cm	N = 23 cm
G = 13 cm	O = 41 cm
H = 5 cm	

WP. Pick up loops from first row of twist strips and place on to empty Ns. Push Ns from HP to UWP. Set RC at 000. K 8 rows.

PLACE 6 BOBBLES

Slip sts 34, 35, 36 at right of centre 0 on to stitch holder. With P side of bobble strip facing, replace sts from last row worked in MY on to empty Ns. Push bobble down between knitting and main bed. Remove WY. Replace sts from stitch holder on to same Ns. Work in the same way over Ns 19, 20, 21 and 7, 8, 9 at right of centre 0 and Ns 7, 8, 9; 19, 20, 21 and 34, 35, 36 at left of centre 0. K 1 row. Take off sts 34, 35, 36 at right of centre 0 on to stitch holder. With K side of bobble strip facing, pick up loops from first row and place on to empty Ns. Remove WY. Replace sts from stitch holder on to same Ns. Rep over Ns 19, 20, 21 and 7, 8, 9 at right of centre 0 and Ns 7, 8, 9; 19, 20, 21 and 34, 35, 36 at left of centre 0. K 8 rows. RC shows 17.

TWIST STRIPS

Slip sts 25 to 30 inclusive at right of centre 0 on to stitch holder. Reach down and pick up strip straight, then twist it twice clockwise. Replace sts from last row

worked in MY on to empty Ns. Remove WY. Replace sts from stitch holder on to same Ns. Rep over Ns 1, 2, 3 at left and right of centre 0 and Ns 25 to 30 inclusive at left of centre 0. K 7 rows. RC shows 24. Place marker at each end and on centre 2 Ns. Using MT-1, K 6 rows. Using MT+4, K 1 row. Using a latch tool, cast off, leaving empty Ns in WP. With carriage at right and right side facing, pick up sts from first row of top roll (using markers as a guide) and place on to Ns. Set RC at 000. Using MT and MY, K 10 rows.

SHAPE SHOULDERS

* Push 4 Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Rep from * 7 times more. ** Push 5 Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP. Rep from ** once more. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to ** on Yoke. Set RC at 000. Using MT, K 1 row.

SHAPE NECK

Using a length of MY, cast off centre 28 sts. Using nylon cord, K sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. K 5 rows.

TWIST STRIP

Push 10 Ns at left to HP. Set carriage to hold. K 1 row. Push 10 Ns at right to HP. Work as for Back from *** to ***. With carriage at right, push rem 10 Ns at left from HP to UWP. Using MY, K 1 row. Push empty Ns from NWP to WP. Pick up loops from first row worked in MY of Twist Strip and place on to empty Ns. Push Ns from HP to UWP. Set RC at 000. K 8 rows.

PLACE 2 BOBBLES

Place bobbles on Ns 19, 20, 21 and 34, 35, 36 as for Back Yoke. K 1 row. Complete bobbles as for Back Yoke. K 8 rows. RC shows 17.

TWIST STRIP

Slip sts 25 to 30 inclusive at right of centre 0 on to stitch holder. Reach down and pick up strip straight, then twist it twice clockwise. Replace sts from last row worked in MY on to empty Ns. Remove WY. Replace sts from stitch holder on to same Ns. K 7 rows. RC shows 24. Place marker at each end. Using MT-1, K 6 rows. Using MT+4, K 1 row. Using a latch tool, cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side, reading left for right and right for left. Push 80 Ns to WP. With carriage at left and right side facing, pick up sts from first row of top rolls (using markers as a guide) and place on to 26 Ns at left and right. Push centre 28 Ns back to NWP. Push 26 Ns at left to HP and cont on rem sts for first side. Set RC at 000. Using MT and MY, K 10 rows.

SHAPE SHOULDER

* Push 4 Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row. Rep from * 3 times more. Push Ns at right from HP to UWP, K 1 row. ** Push Ns to HP. With carriage at right, push Ns at left from HP to UWP and finish to correspond with first side to **, reversing shapings by reading left for right. Take Ns at right from HP to WP. Push centre 28 Ns from NWP to WP. With wrong side of Back facing, replace sts on to Ns. Using MT+4, K 1 row. Using a latch tool, cast off.

CABLE STRIPS (make 2)

Using MY, cast on 12 sts very loosely by hand. Set RC at 000.

Using MT, K 8 rows. * Make a cable over centre 4 sts by crossing 2 sts at right behind 2 sts at left. K 8 rows. Rep from * 5 times more. Place marker at each end. Rep from * 7 times more. RC shows 112. Drop st at each side of cable and pick up as for ribbing. Cast off.

TO JOIN CABLE STRIPS TO MAIN PARTS

Push 89 Ns to WP. With P side of cable strip facing, pick up a loop from row ends and place on to Ns. With P side of main part facing, pick up 109 sts from lower edge and place on to Ns as follows:- 2 sts tog on to each of first 2 Ns, 1 st on to each of next 5 Ns, * 2 sts tog on to next N and 1 st on to each of next 4 Ns; rep from * along the row ending with 2 sts tog on each of last 2 Ns. Using MY, K 1 row by hand with an equivalent tension to MT+4. Using a latch tool, cast off.

WELTS

With carriage at right and using MY, cast on 81 sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st. Using MT, K 7 rows. With P side of cable strip facing, pick up a loop from row ends and place on to Ns. Push Ns to UWP. Using MT+4, K 1 row. Using a latch tool, cast off.

SLEEVES

With carriage at right and using MY, cast on 35 sts at centre of machine in 1x1 rib with extra st at left. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts for st st. Inc 1 st at right edge. 36 sts. Set RC at 000. Using MT, K 5 rows. Inc 1 st at each end of next row. 38 sts.

TWIST STRIP

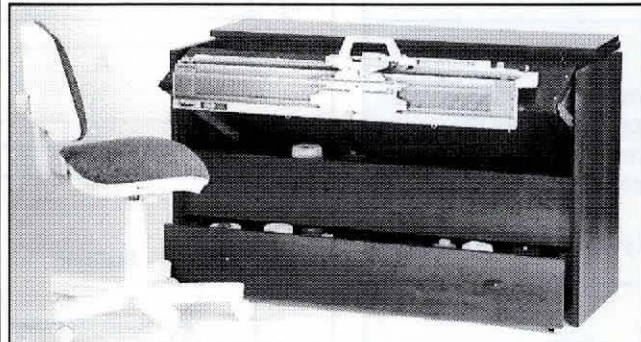
Push 16 Ns at left to HP. Set carriage to hold. K 1 row. Push 16 Ns at right to HP. Work as for Back from *** to ***. With carriage at right, push rem 16 Ns at left from HP to UWP. Using MY, K 1 row. Push empty Ns from NWP to WP. Pick up loops from first row of Twist Strip and place on to empty Ns. Push Ns from HP to UWP. Set RC at 000. K 1 row. Inc 1 st at each end on next and every foll 3rd row until there are 44 sts.

PLACE 2 BOBBLES

Place bobbles on Ns 7, 8, 9 at left and right of centre 0 as for Back Yoke. K 1 row. Complete bobbles as for Back Yoke. K 1 row. Inc 1 st

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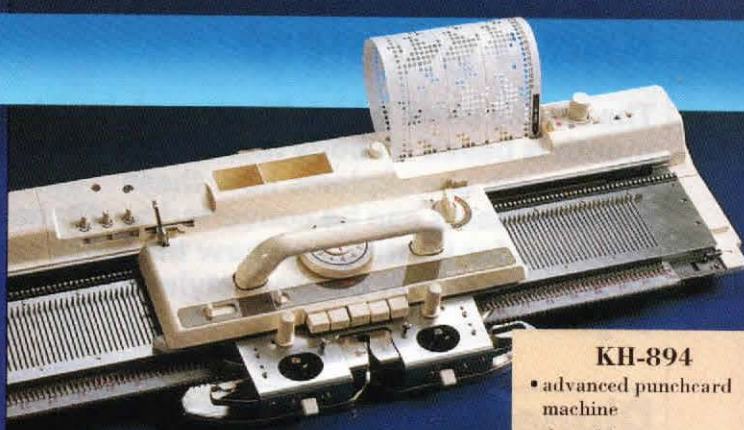
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DO IT YOURSELF – Part 4 Knit a garment

The simple block which Diane explained last month is based on body measurements. This month she explains how these measurements can be converted to stitches and rows for knitting and how the block can be adapted to knit different styles and types of garment.

Diane Bennett

THE GARMENT PATTERN

When the block is complete, you will have a series of simple shapes with measurements in centimetres or inches. In order to knit the garment, these measurements need to be converted to the number of stitches to cast on and the number of rows to be knitted.

This can be achieved in one of three ways:

1. With a charting device (KnitLeader, KnitRadar, Knit-Tracer or Forma).
2. With the aid of a calculator.
3. Using a computer program – I will be including this in my next article on design for electronic machines.

Whichever of these methods of converting the block into a pattern is selected, it is essential first to knit a tension square. The same method can be used, although the resulting tension square is measured in different ways.

1. Cast on about 60 stitches using main yarn.
2. Knit about five rows. Change to the stitch pattern to be used (if applicable) and knit 15 to 20 rows.
3. Knit two rows with waste yarn which is in a strong contrast colour.
4. Knit 30 rows. Mark the 21st needles on each side of 0 with waste yarn. When marking, take a loop of yarn and knit

the stitch on needle 21 over this, so that the contrast colour can be seen on both sides of the fabric.

5. Knit 30 rows, two rows with waste yarn then 20 rows with main yarn.

6. Then remove the tension square from the machine and wash it or allow it to rest for at least 48 hours before measuring.

USING A CHARTING DEVICE

A very simple method of converting measurements to stitches and rows is to use a charting device. The Brother KnitLeader has a plastic sheet on which the block for the garment is drawn. Most models have a sheet on which the full width of the block can be drawn, but the built-in models (with the KH860 and 881) only allow for half the width of the block to be drafted.

Using one of the special pens provided and a long ruler, draw out the simple body and sleeve shapes on the plastic sheet. It is only necessary to draw out one body block, on to which both the front and back neckline can be marked. Remember to mark the depth of the welt, preferably using a dashed line.

To allow different sizes of

styles to be drawn on to one sheet, a set of four, coloured pens is available. Always use the special water soluble pens, because ordinary felt tip pens leave marks on the sheets, which cannot be removed.

Measure the tension square on a flat surface, using the special ruler provided with the KnitLeader. A piece of sandpaper is useful for keeping the tension square flat without stretching it while measuring. The ruler is a metric ruler, but is more clearly marked than ordinary plastic or wooden rulers.

Measure the length of the tension square, from the beginning of the first row to the end of the last row knitted with main yarn (that is, between the contrast rows but not including these rows). Press the knob to disengage the gears and set in the measurement, centimetres at the top and millimetres at the bottom. The sheet will now revolve at the correct speed so that one click as a row is knitted will move the sheet forward by one row.

The width of the tension square is also measured with the metric ruler, measuring between but not including, the marked stitches. From this measurement, the appropriate stitch ruler is selected – for example, measurement 16 centimetres, five millimetres or 165 millimetres. Using the guide to the scales on the ruler container, select the ruler which includes 165. Place this in the guide with the 165 showing.

Feed the plastic sheet into the KnitLeader and use the scale to read off the number of stitches to cast on. Make sure that the tripper on the charting device is set so that it will be moved as a row is knitted and cast on. While knitting, the sheet will be moved forward and any shapings will be shown – with the number of stitches which should remain, shown clearly by the scale.

USING A CALCULATOR

With the aid of a calculator, it is easy to convert the measurements on the block to stitches and rows for knitting. The tension square can be measured either to give the number of stitches/rows to four inches or the number of stitches/rows to ten centimetres.

For this example, I have

chosen to work in centimetres, because this is the easy way. A green ruler, which is the best way to measure the tension square for this purpose will give the number of stitches and rows which would need to be knitted for ten centimetres. Move the decimal place one position to the left and this gives the number of stitches and rows to one centimetre.

EXAMPLE

TENSION

29 stitches, 42 rows to ten centimetres – that is, 2.9 stitches, 4.2 rows to one centimetre

FIGURE 1 shows the sample measurements for the body block.

Cast on $2.9 \times 50 = 145$ stitches
Knit 5 cm welt = 24 rows rib
Knit to armhole $4.2 \times 25 = 105$ rows

Cast off $2.9 \times 5 = 14$ stitches
Knit to shoulder $4.2 \times 25 = 105$ rows

From these simple calculations, the back can be knitted. The round neck on the front requires a few extra calculations:

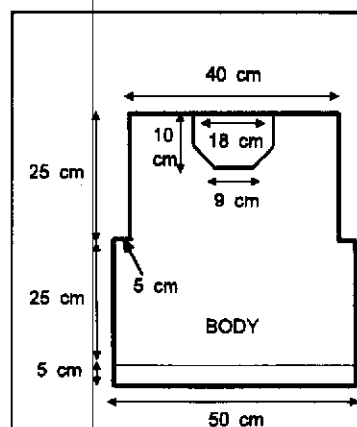


FIGURE 1

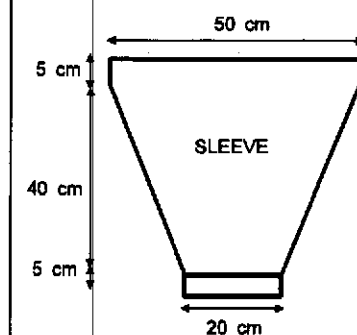


FIGURE 2

The neck is 10 cm deep, which is $10 \times 4.2 = 42$ rows. Start neck shaping 105 minus 42 rows after the armhole, that is at RC63.

Hold 2.9×9 stitches = 26 stitches = 13 either side of 0. Bring to hold one extra stitch every alternate row 13 times. (The neck width is twice the initial block to hold, so the number to be held is the same - 26 rows of shaping.) Knit 42 - 26 = 16 rows to shoulder. That is easy to work out and it works!

For most tensions, hold one extra stitch every alternate row until the required number are in hold, then knit straight. There will be a small variation in the shape of the round neck, but once the neckband has been put on, this will not be noticeable.

FIGURE 2 shows the sample measurements for the sleeve. Cast on $2.9 \times 20 = 58$ stitches. Knit 5 cm welt = 24 rows rib. Knit to armhole = $4.2 \times 35 = 147$ rows. Number of stitches at armhole = $2.9 \times 50 = 146$. Number of stitches to increase = $146 - 58 = 88$ stitches.

Increases are at both ends of the row, so number of increases = 44.

Increase every 3rd row to RC132, then knit 15 rows straight.

Technically, the increases should be every third or fourth row to row 145, but this makes so little difference to the finished shape that it is much easier to knit a block straight at the top of the sleeve.

Place markers, then knit $4.2 \times 5 = 21$ rows straight.

By inserting your own tension and measurements from the simple block, this can be used to knit the simple sweater in any combination of stitch pattern and yarn.

VARIATIONS

The variations on this simple block are almost endless - here are just a few examples:

SLEEVELESS TOP

Reduce the block cast off at the underarm to two to three centimetres (one inch). Knit sleeve bands which are the same width as this cast off block. When assessing the number of stitches to cast on

for the bands, stretch the armhole slightly so that the sleeve bands fit neatly round the upper arm.

JACKET OR CARDIGAN

Add at least ten centimetres, four inches extra ease to the body and check the required length, since jackets are normally knitted longer than sweaters. Knit the front in two pieces.

V NECK SWEATER OR JACKET

A V neck is the same width as a round neck, but much deeper. Ideally, measure the required depth on a V neck garment which fits. Calculate the decreases as for the sleeve increases, knitting any extra rows straight at the top of the V.

For example, 20 cm deep V neck = 84 rows.

Number of stitches to decrease is 2.9×9 (half armhole width) = 26 stitches.

Decrease one stitch every third row, knit straight to RC84.

SIDEWAYS KNITTED SWEATER

Return to the simpler block which I used in the last article, without the block cast off at the armhole. Remember to deduct the extra five centimetres from the sleeve length as well. Draw out the block, removing welts and turning it sideways. Now calculate as for the simple sweater, adding welts after knitting.

There are many other possible variations - perhaps you can now think of some of these. Don't be afraid to experiment - once you can knit your chosen stitch pattern with your selection of yarn, you can knit literally almost anything you want.

*KnitLeader owners may like to be reminded that there is more detailed information, together with a range of blocks and ideas, in Diane's book *Charting Devices*, which is available from your local dealer for £5.25 or from Diane Bennett, 9 Huntley Grove, Nailsea, BRISTOL, Avon BS19 2UQ. The usual price is £5.50 by post, but Diane will send your copy post free (£5.25) until the end of March 1995.*

at each end on next and every foll 3rd row until there are 50 sts. RC shows 17.

TWIST STRIP

Take off centre 6 sts on to a stitch holder. Reach down and pick up strip straight, then twist it twice clockwise. Replace sts from last row worked in MY on to empty Ns. Remove WY. Replace sts from stitch holder on to same Ns. K 2 rows. Inc 1 st at each end of next row. 52 sts. K 4 rows. RC shows 24. Place marker at each end. Using MT-1, K 6 rows. Using MT+4, K 1 row. Using a latch tool, cast off leaving empty Ns in WP. With carriage at left and right side facing, pick up sts from first row of roll (using markers as a guide) and place on to Ns. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in slip stitch patt. Shape sides by inc 1 st (by pushing next empty N out to UWP) at each end of next and every foll 4th row until there are 90 sts. K 18 rows. RC shows 92. Place marker at each end.

SHAPE TOP

Push Ns with two loops to UWP before knitting rows and dec 1 st at each end of next and every foll alt row until 74 sts rem. K 1 row.

Using MT+4, K 1 row. Using a latch tool, cast off.

COLLAR (make 2)

With carriage at right and using MY, cast on 63 sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 48 rows. Using MT+4, K 1 row. Transfer sts to main bed. Counting from right edge (left edge on second piece), place marker on 19th st. Cast off.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

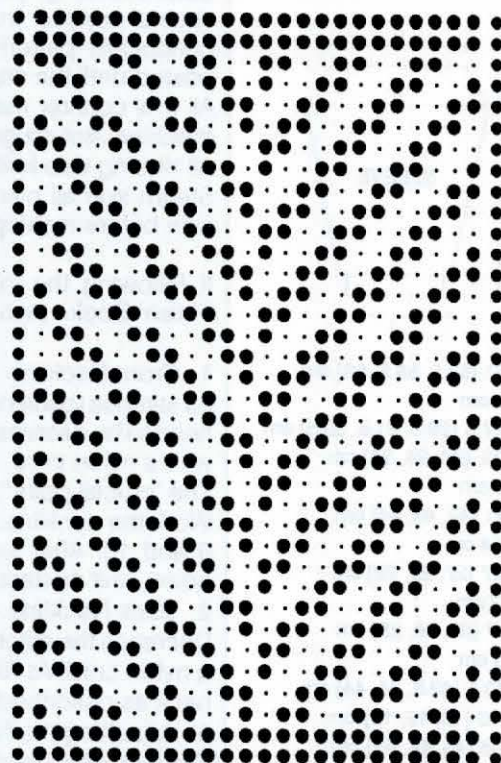
MAKING UP

Set in sleeves, easing in cast off edge to fit. Join side and sleeve seams. Placing markers at shoulder seams, sew cast off edge of collar across centre back neck and down front edge. Join centre back seam of collar, reversing seam at halfway point. Sew lower edges under the roll.

ELECTRONIC CHART



BROTHER PUNCHCARD CHART



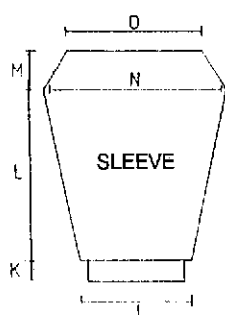
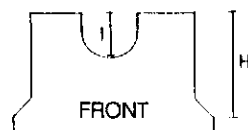
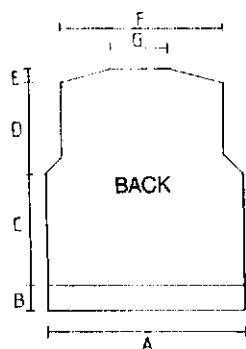
Designed by

BACK

Arrange over 176 [184, 192, 200] Ns for 2x1 rib and knit welt following instructions on diagram. Set RC at 000. Continue working from diagram to shoulder at RC 136 [136, 142, 142] then shape shoulders on both sides of knitting, as follows.

SHAPE SHOULDERS

Using nylon cord (see Knitting Notes), cast off 6 [8, 10, 12] sts at beg of next 2 rows. Cast off 5 sts at beg of foll 16 rows. RC shows 154 [154, 160, 160]. See Knitting Notes for finishing back neck or take off rem 48 sts on WY.



- A = 51 [53.5, 55.5, 58] cm
B = 6 cm
C = 27.5 [29.5, 31.5, 33.5] cm
D = 23 [23, 24, 24] cm
E = 3 cm
F = 41 [42, 43, 44] cm
G = 14 cm
H = 27 [27, 28, 28] cm
I = 12 cm
J = 27 [27, 28, 28] cm
K = 5 cm
L = 42.5 [42.5, 44, 44] cm
M = 10 [10, 12, 12] cm
N = 46 [46, 48, 48] cm
O = 34 cm

DISCREET DIAMONDS

2

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Brother standard gauge machines with a ribber and garter carriage.

MATERIALS

Nina Miklin Roma.

1 x 350 [350, 350, 400]g cone, wound double, in Colour 10 (MY).

Roma is 100% Merino Wool. For further information about this yarn and 'Knit To Finish' Book 1 (see Knitting Notes), please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small [medium, large, extra large].

MAIN TENSION

34 stitches and 59 rows to 10 cm, 4 in (tension dial approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

All row counter readings given refer to row counter on machine, not on garter carriage.

All ribbing was knitted with the slide lever on II.

Steam iron all pieces including ribbing on the reverse side before making up.

If following the instructions in Nina Miklin's 'Knit To Finish' Book 1, work as follows:-

1. Front Neckline - Part One.

All stitches to the right of centre 0 and the stitches which need to be decreased up to the 'crucial point' are knitted with a nylon cord.

The 'crucial point' is at RC 101 [101, 107, 107].

Work the neckline as described in Chapter 1A, Steps 8, 9 and 10. After knitting both sides up to the 'crucial point', knit as described in Chapters 2, 4, 5 and 6.

2. Back Neckline - Part Two.

Decrease the stitches for the shoulder shaping by using a nylon cord. At RC 154 [154, 160, 160], work the back neck as described in Chapter 4.

3. Attaching the Neckband - Part Four.

Work as described in Chapters 2, 3, 4, 5 and 6.

Nina Miklin

FRONT

Arrange over 176 [184, 192, 200] Ns for 2x1 rib and knit welt following instructions on diagram. Set RC at 000. Continue working from diagram to neckline at RC 089 [089, 095, 095] then shape left front neck as follows.

SHAPE NECK

Using nylon cord (see Knitting Notes), cast off at left of centre 0, 5 sts and K 2 rows twice, 4 sts and K 2 rows, 3 sts and K 2 rows, 2 sts and K 2 rows twice. RC shows 101 [101, 107, 107]. (See Knitting Notes - Front Neckline.) K 2 rows and dec 1 st, K 4 rows and dec 1 st twice. Cont straight to RC 160 [160, 166, 166]. Cast off rem 46[48, 50, 52] sts for shoulder. Rep shaping on other side.

SLEEVES

Arrange over 80 Ns for 2x1 rib and knit and cuff following instructions on diagram. Put sts on to WY, remove from machine and replace on to 92 [92, 96, 96] Ns. Set RC at 000. Continue working from diagram to RC 310 [310, 332, 332]. Cast off.

BLOCKING AND PRESSING

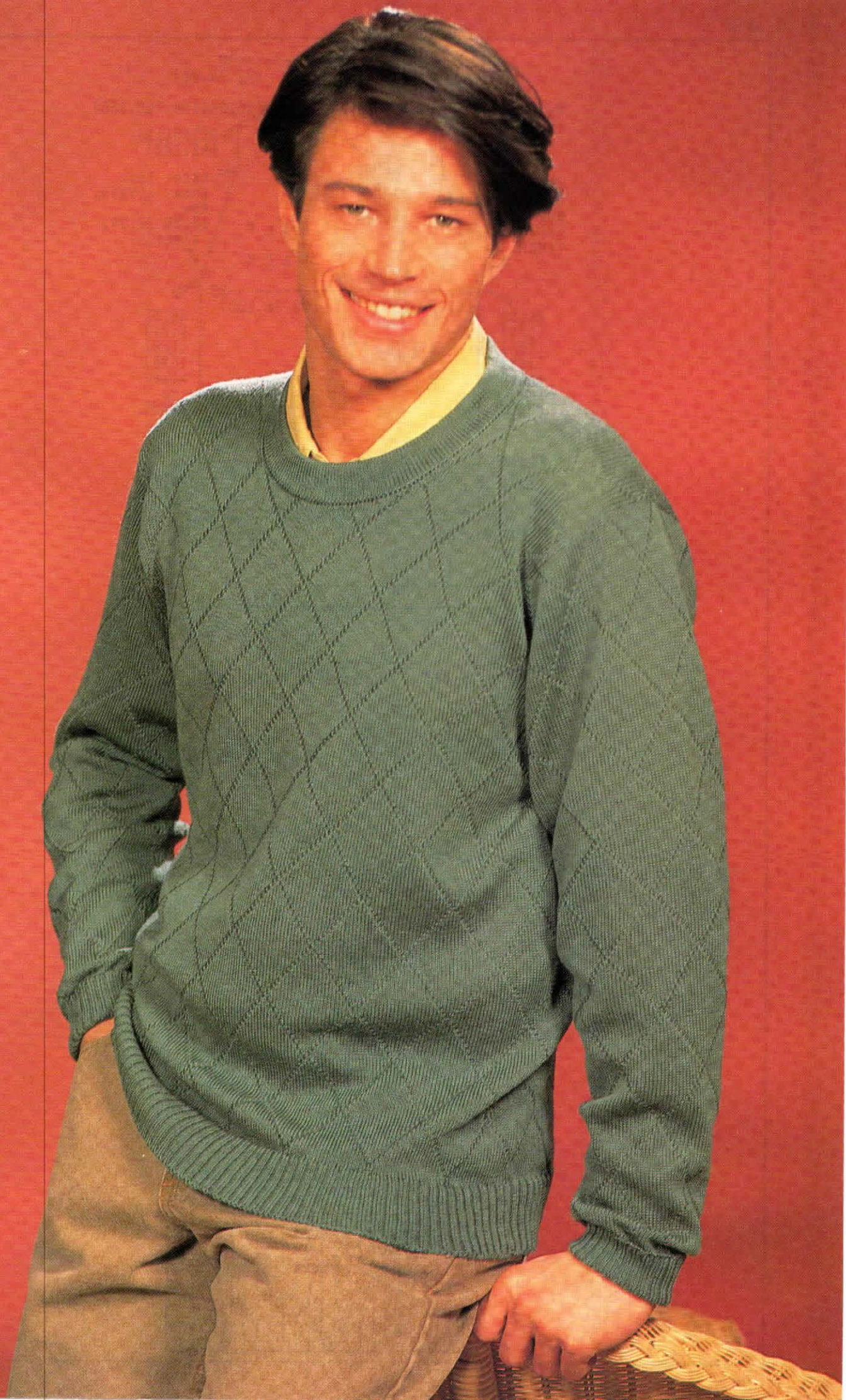
With wrong side facing, block knitting by pinning out all pieces to measurements given. Carefully steam iron (see Knitting Notes). Allow to dry in shape before removing pins.

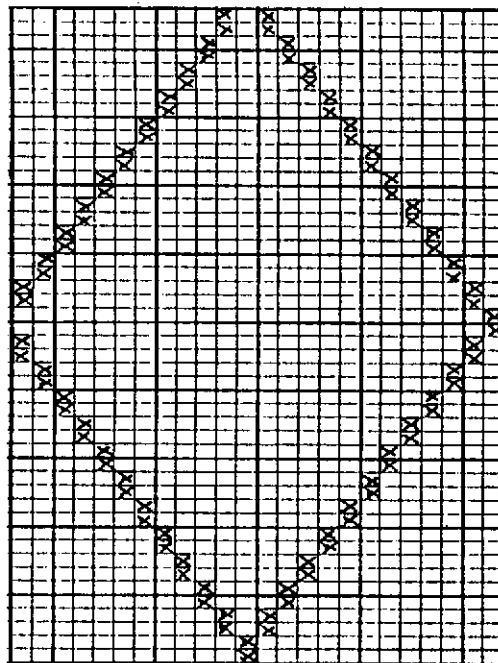
NECKBAND

Join right shoulder seam. Push 166 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT and MY, K 1 row. K 2 rows on MT-●, K 3 rows on MT-●●, K 3 rows on MT-1, K 3 rows on MT-1●, K 2 rows on MT-1●●, K 2 rows on MT-2, K 6 rows on MT-2●, K 2 rows on MT-2, K 2 rows on MT-1●●, K 3 rows on MT-1●, K 3 rows on MT-1, K 3 rows on MT-●●, K 2 rows on MT-● and K 1 row on MT. Pick up first row of MY, K 1 row at MT. Pick up neckline and K 1 row at MT-1 and one loose row. Cast off.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.





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SINGER SPECIAL

AUTOMATIC PATTERNS

Following on from last month, we are going to knit two-colour Fair Isle patterns and also take a look, in more detail, at the switches on the electronic box of the Singer 2331.

Angela Gordon

I hope that you all enjoyed knitting the single colour, single bed samples last month and are ready to continue with the experimenting.

FIRST – THE SWITCHES

Switch 1 – The switch on the far right has only two positions, on (up) and off (down). This turns the power to the electronic box on or off.

Switch 2 – The second switch from the right also has only two positions. In the upper position the needles corresponding to the black marks on the pattern sheet will select to working position two, while the blank areas will select to working position one. Put the switch into the lower position and the needle selection will be reversed, so that all needles corresponding to the blank areas select to working position two and the black areas to working position one.

This is useful for reversing the colours on alternate repeats of a pattern and is most useful for tuck and slip stitch patterns. It would take a lot of effort to mark out the knitting areas of a sheet, leaving the ones for tucking or slipping blank! With this switch, we can mark the needles that are to tuck/slip and then reverse the selection.

Switch 3 has three positions. The top position is used for Norwegian Jacquard and doubles the row whilst, at the same time, selecting the needles for knitting two rows in colour one and then two rows in colour two. We have already used this switch for our earlier samples, which were knitted in a single colour and were

based on bird's-eye selection. We will try it out on other tuck and slip combinations in the future.

The middle position is used for normal knitting, allowing the pattern sheet to rotate on every row and needle selection to follow the normal pattern of black marks to working position two, blanks to working position one (unless colour reversal is in operation).

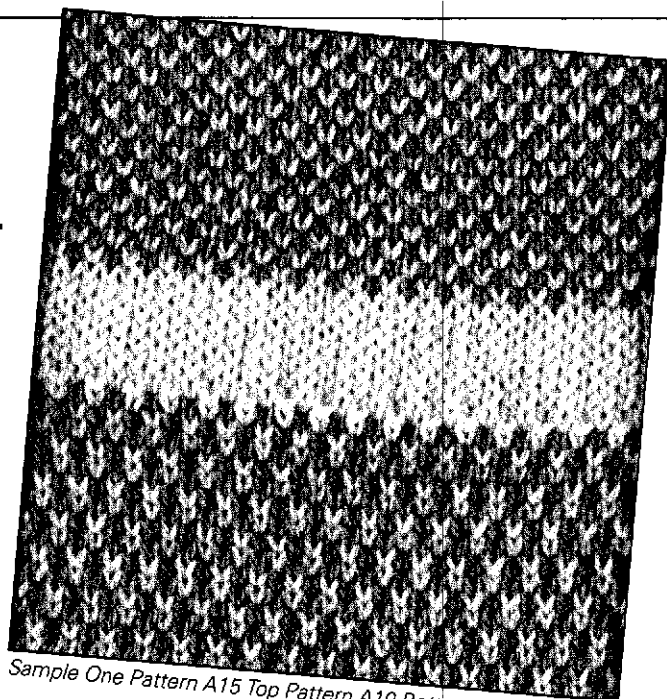
The lower position doubles up every row, thus knitting a pattern double its normal height.

Switch 4 from the right is the lili switch that we used for the automatic patterns last month and we shall use it again for the two-colour Fair Isle patterns this month. The normal knitting position for this switch is in the centre, when needle selection will be exactly as per the drawn pattern sheet.

The top position automatically selects alternate needles to working position two, giving the familiar bird's-eye effect.

In the lower position, this switch will lock your pattern sheet on to the current row so that you can knit extended stripes of any section you like – or hold the card whilst adding some stocking stitch rows.

Switch 5 from the right is the switch that 'pulses' the pattern card up or down. It is used for setting the pattern card to



Sample One Pattern A15 Top Pattern A10 Bottom

the correct row ready for starting knitting.

'A' CARDS CONTINUED

Now you know what each switch does, let's continue with our sample experiments. Can you remember how to set the cursor? The brief table below might help to refresh your memory.

The next step in preparing to knit Fair Isle is to cast on for single bed knitting as described last month and attach the second yarn guide. Make sure the main yarn is well positioned in its feeder before you start.

It is important to attach the second yarn guide whilst the bed is lowered, otherwise you may damage it. Present the yarn guide to the front of the carriage as illustrated on page 10 of the Electronic Selection manual. If you line up the centre triangular metal tongue first (with the plastic locking slides in the centre), the side tongues will slip into place easily and you can then lock the yarn guide into position.

Once positioned, check that the main yarn has not become trapped by pulling gently – alternately below and above the yarn guide. Thread the

contrast yarn into the second yarn guide after it is attached. When re-threading the main yarn (for colour changing or if the end slips out when you have cast off the first sample!) I find it is quickest to thread the yarn into the double-eyed transfer tool and drop this down through the feeder.

Fair Isle is knitted with the same carriage settings as Jacquard, so we must have the Jacquard key pressed in at the same time as the V key. Needle return levers must be in the upper position so that the second yarn knits the needles selected to working position two.

You might wonder why I have knitted patterns A10 and A15 before A5 and A8. It is because A10 and A15 are fully automatic, while A5 and A8 require the switches to be changed regularly. I like things to be done in a logical sequence – that's what happens to you when you become involved with computers!

Therefore, if I had been producing the pattern cards for the Singer machine, I would have had all the tuck, all the slip, all the Fair Isle patterns – and so on – together. I would have started with the basic bird's-eye setting and then progressed through the others (explaining what each one did at the same time). This would be particularly helpful with Fair Isle, where you can clearly perceive the patterns and can see that A10 is the bird's-eye pattern knitted double length, A5 is knitted quadruple length by manually adjusting the switches and A8 is the same

Programme changer to lower position	Set scanner on square 1
Programme changer to centre	Position cursor to centre needle
Programme changer to lower position	Ready to knit

needle selection throughout – again by manual adjustment. By knowing what is happening with each setting, we can utilise the same setting for different effects with our own patterns.

Pattern A10 – Follow the settings for the electronic box, as shown and knit a sample. The pattern is being knitted double length by using the Norwegian Jacquard setting.

This pattern really confused me at first! Why couldn't it be knitted with the double length switch on (the same switch in the lower position)? So, I knitted a sample and the pattern was exactly the same as Pattern A15 – just an alternate needle bird's-eye. Obviously the double length switch has no effect whatsoever on the lili switch setting and only works on the pattern card we have to feed into the reader. It actually instructs the box to feed in the card one row every two carriage passes, instead of every carriage pass. This is obviously why it has no effect on the lili switch because that is automatic.

Pattern A15 – This is the basic bird's-eye pattern knitted by the alternate (lili) needle selection. It is one of the most basic and very useful stitch patterns and a favourite of knitters with Japanese machines. I must investigate how well it works for tuck lace – but that's for another article!

Pattern A5 – I was not absolutely sure what the symbols on the diagram meant, but guessed that they must mean four rows with switch

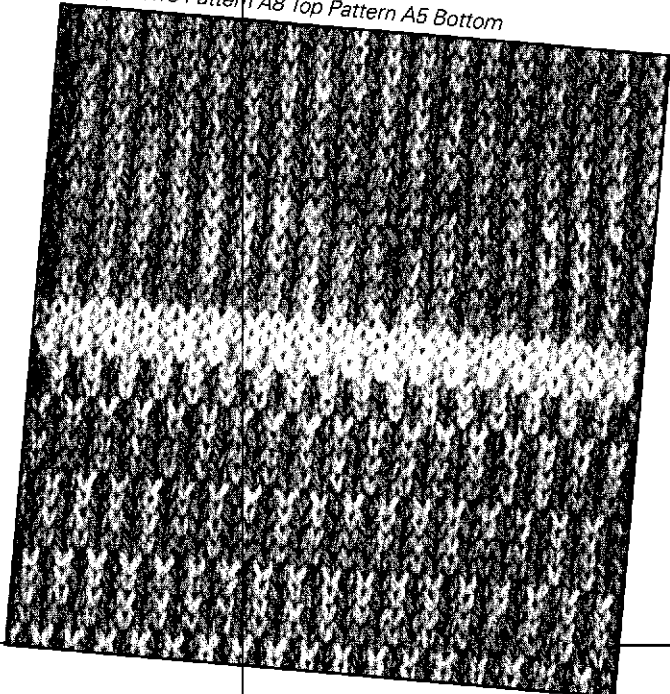
two up and four with it down. Anyway, that's what I did and the pattern looks correct. The first and last rows show only two rows with the same needle selection instead of four. To make the pattern the same throughout – including the beginning and end – start with two rows switch up then follow the four down four up sequence until the last repeat and then knit only two rows.

Pattern A8 – Switch three in the centre position with the lili switch (four) up would normally give the basic bird's-eye pattern – see A15, but by reversing the needle selection on one row then knitting not reversed for one row, we will be knitting the same colour on the same needles all the time.

Patterns A5 and A8 actually took me three attempts to knit, because I kept getting interrupted by the telephone! Every time I returned, I had forgotten where I was in the up and down process! When the work came off the machine, I had not knitted the pattern I thought I had! I think it would be easier to mark a geometric card and knit automatically than to try and remove the distractions to allow one to concentrate fully. A8 was easier than A5 because I made a mental note that carriage going left = switch up and carriage going right = switch down.

We still have to work on the automatic double bed and weaving patterns, but I am going to leave those for inclusion in technique-specific articles to come. Next month we will take a look at programming the geometric cards.

Sample Two Pattern A8 Top Pattern A5 Bottom



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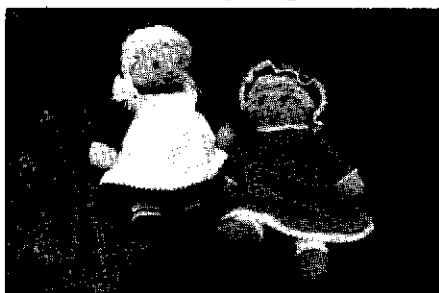
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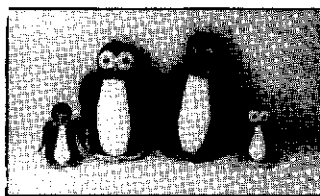


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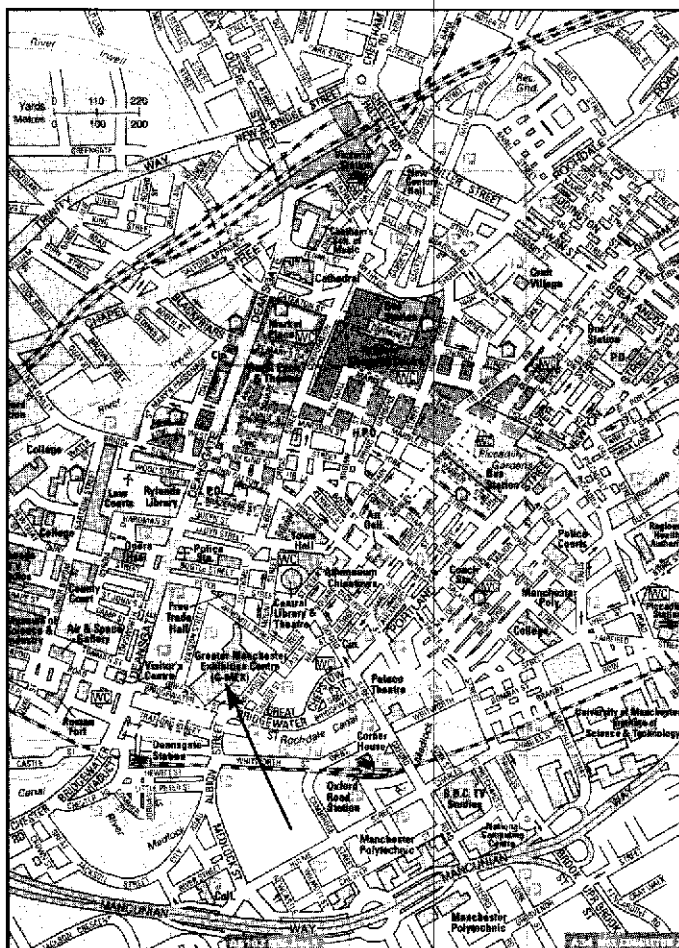
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Designed by

STRIPES GALORE

3

Anne Chapman

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Emu Superwash 4-ply. (Yarn Guide No. 11.)

5 [6, 6, 7] x 50g balls in Grey (MC).

4 [6, 6, 7] x 50g balls in White (A).

2 x 50g balls in Black (B).

GARMENT WEIGHT

Finished garment in first size weighs 555g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- Emu Wools Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 110 [117, 120, 127] cm, 43½ [46, 47½, 50] in.

Length to shoulder 73 cm, 29 in.

Sleeve seam 45 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 28.

27 [32, 34, 39] sts. Set RC at 000. Using MT, cont in stripe patt A. K 280 rows. Cast off.

LEFT SIDE PANEL

Work as for right side panel, but read left for right and right for left.

RIGHT PATTERN PANEL

Push 24 Ns at centre to WP. With carriage at right and P side facing, replace rem 24 sts at right (below WY) on to Ns. Unravel WY. Inc 1 st at each end. 26 sts. Insert card and

lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and A, K 1 row. Release card and cont in Fair Isle with A in feeder 1/A and B in feeder 2/B. Using MT + 1, K 224 rows. Place marker at left edge. K 12 rows. Cast off.

LEFT PATTERN PANEL

Work as for right pattern panel, but read left for right and right for left.

BACK

With carriage at right and using MC, cast on 156 [166, 170, 180] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 14 rows. Transfer sts for st st **. Set RC at 000. Using MT, cont in stripe patt A. K 272 rows.

SHAPE NECK

Push 94 [99, 101, 106] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 50 [55, 57, 62] sts. K 2 rows. Cast off. With carriage at right, push 32 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. Push 130 [135, 137, 142] Ns at left to HP. Using WY, K a few rows over rem 26 [31, 33, 38] Ns and release from machine. Push next 24 Ns from HP to UWP. Using WY, K a few rows and release from machine. Take carriage to left. Push 26 [31, 33, 38] Ns at left from HP to UWP. Using WY, K a few rows and release from machine. Push next 24 Ns from HP to UWP. Using WY, K a few rows and release from machine. Take carriage to right. Push rem 56 Ns from HP to UWP. Inc 1 st at each end. 58 sts. Set RC at 000. Using MT, cont in stripe patt A. K 248 rows.

SHAPE NECK

Push 39 Ns at left to HP and cont on rem sts for first side. Using A, K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 2 sts rem. K 1 row. Cast off. With carriage at right, push 20 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

RIGHT SIDE PANEL

Push 26 [31, 33, 38] Ns to WP. With carriage at right and P side facing, replace 26 [31, 33, 35] sts at right edge (below WY) on to Ns. Unravel WY. Inc 1 st at left edge.

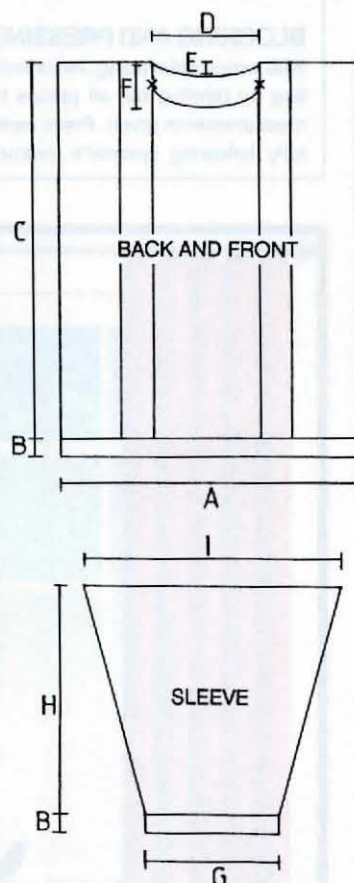
SLEEVES

With carriage at right and using MC, cast on 70 [72, 76, 78] sts at centre in 1x1 rib. Work as for back from * to **. Set RC at 000. Using MT, cont in stripe patt B. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 134 [140, 146, 152] sts. K 43 [35, 31, 23] rows. RC shows 168. Cast off.

NECKBAND

Join front panels, matching centre panel to markers on patt panels. Join right shoulder seam. Push 148 Ns to WP. With K side facing, pick up 92 sts around front neck and 56 sts around back neck and

28 ►



- A = 55.5 [59, 60.5, 64] cm
- B = 3 cm
- C = 70 cm
- D = 20 cm
- E = 2 cm
- F = 8 cm
- G = 25 [25.5, 27, 27.5] cm
- H = 42 cm
- I = 47.5 [50, 52, 54] cm

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

STRIPE PATTERN A

K 4 rows B, 40 rows MC, 4 rows B and 40 rows A. These 88 rows form pattern.

STRIPE PATTERN B

K 4 rows A and 4 rows MC. These 8 rows form pattern.

FAIR ISLE PATTERN**SILVER REED ELECTRONIC MACHINES**

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines and right light on for other models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-7/MT-7, K 40 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

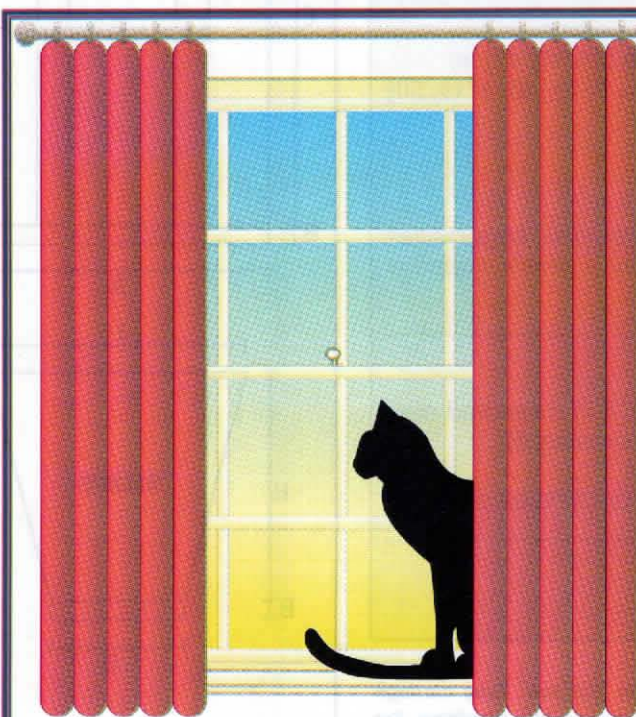
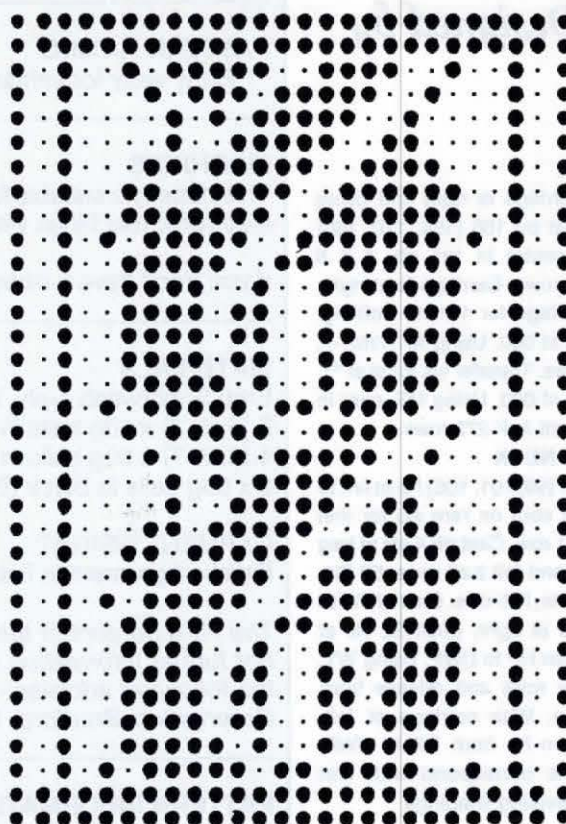
tions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions.

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CREATIVE INTARSIA

SNAKES AND LADDERS

To coincide with the launch of my new book *Knots, Twists, Plaits and Ladders*, I have taken one of the techniques mentioned in the book and developed it within the theme of a game of snakes and ladders.

Terry Armitstead

To make the laddered fabric, you arrange the needles with blocks of 27 needles in working position and six needles in non working position between each block. As you knit, the strands of yarn create ladders as they skip from block to block.

Whilst knitting this laddered fabric, you can introduce a snake and die motif, at intervals, up the columns by using hand selection intarsia. Finally, you stitch on the forked

tongues of the snakes as indicated on the graph.

In the sample, there are 24 rows vertically between each motif, but you can leave more rows, if you prefer. Please note that there are two more rows in the die motif than in the snake. Therefore, after knitting the 24 rows, you knit one row of the die motif before starting the corresponding snake motif on the next row.

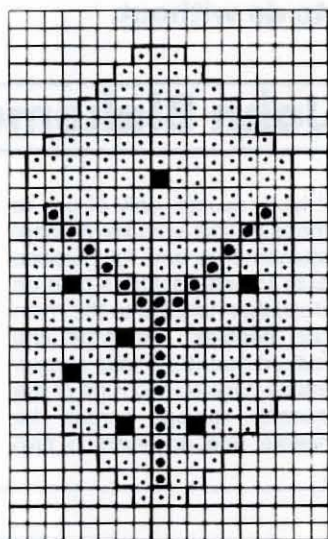
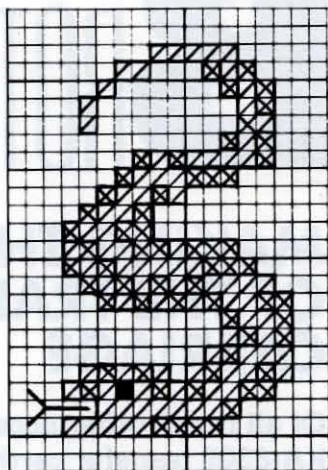
Once you have completed

the snake motif, you will have one more row of the corresponding die motif to complete. You then knit 23 rows before starting the alternating die motif and the sequence is repeated.

The width of the ladders can also be made wider or narrower – according to taste.

For the sample, I have used two shades of green for the snake and black for his eye and tongue. The dice are in different, bright colours with contrasting coloured spots – but the edges of the dice are always in white to represent the edges catching the light.

Terry's revised and lengthened version of the original Technique Book I – Knots, Twists, Plaits and Ladders will be launched at the Knitting, Needlecraft and Design Exhibition, Sandown Park from 19th to 22nd January and afterwards from the usual address. It costs £3.95 plus 55p postage and packing.



BROTHER JOHN

MAKING THE MOST OF THE TRANSFER CARRIAGE

Of all the Brother accessories, I find the KA-8300 transfer carriage the most useful and it is certainly the last one I should want to do without.

John Blakeman

It is, of course, only of use to those people who have ribber attachments and its purpose is to transfer stitches held on the ribber needles to the main bed needles. The time and tedium that it saves is considerable. One or two runs of the transfer carriage across the needle bed achieves in two

minutes what the two-eyed bodkin and human hand can do in fifteen! It is, therefore, a great boost to productivity.

The carriage has its limitations. It can only transfer stitches from the ribber bed to the main bed and not the other way round and will only transfer the stitch from every other

ribber needle. For example, if you need to transfer full needle rib to the main bed, this involves repositioning every other ribber needle and making two passes of the transfer carriage. Note that it works only from right to left. Never try to use it from left to right – ever! It will work only on standard gauge machines. Chunky knitters must continue to use the two-eyed bodkin, but can take comfort from not having so many stitches to transfer.

The carriage itself is a metal plate shaped to fit over both beds between the butts of the needles in non-working position. It has large knobs on the front and back by which it is propelled and the only control the user needs to move is a cam lever located on the front left corner.

The insides are equally simple. Two nylon cam guides are fitted to the underside of the plate. These control the movement of the needles and the only moving part in addition to the cam lever mentioned above is a wheel.

The bottom part of the wheel is metal and runs over the main bed needle shafts. The top part, which looks like a nylon cog, holds the ribber needle during part of the action. The remaining pieces comprise latch brushes, a needle-like fabric pusher and various metal plates which amongst other things lift the main bed needles.

The mechanism is simple, with little to go wrong. In my experience, when transfer carriages have failed to work, the problem has been more to do with the alignment of the ribber than the transfer carriage itself. When in half pitch, the ribber needles must be precisely in front the main bed gate pegs. More rarely, I have known the vertical alignment of a ribber to need adjustment. If you experience problems and don't know how to adjust your ribber, consult your dealer.

While the mechanism is simple, its action is not. Basically what happens is that the ribber needle is held in a position which enables the adjacent main bed needle to push through the stitch loop. Stitches already on the main bed needles are held on the shank. The main bed needle is then raised slightly to ensure that it hooks on to the stitch and is drawn back just before the ribber needle is withdrawn completely from the stitch.

If you have a transfer carriage and haven't used it yet, then try the following exercises.

WORKING WITH WELTS

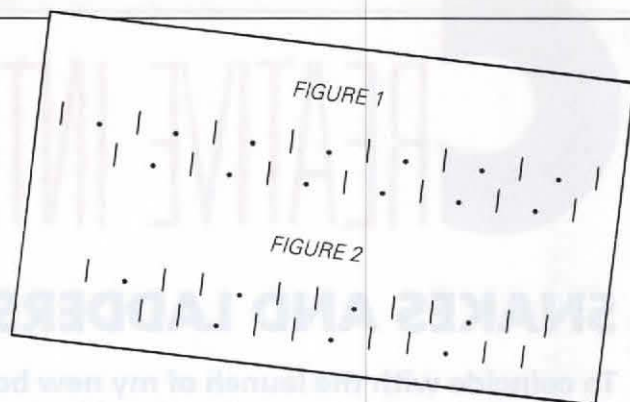
Transferring a 1 x 1 welt

With the machine carriages at the right, set the ribber to half pitch and racking position 5. Bring 35 needles at each side of 0 and a corresponding number of ribber needles into hold position. Starting from the right on each needle bed, push back every other needle on both beds. Remember the needle rule. The outside working needles must always be on the main bed. You will have a needle arrangement similar to that in Figure 1.

Using four ply yarn with both tension dials set to 0, knit one zig-zag row from right to left. Hang the comb and set the machine to circular knitting (left part button on main bed pressed, right hand part button on ribber raised) and knit three circular rows. Hang one large weight in the middle of the comb.

Move the ribber from half pitch to pitch and cancel the part buttons on both beds. Set the tension dials on both beds to 1••. Knit 20 rows.

I always find it helpful to knit the last row before transferring the stitches to the main bed at a looser tension, but not as loose as for main knitting. For this exercise set both tension dials to 3. Knit one row from right to left. Remove the



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weight from the work and set the ribber to half pitch. Bring in the empty needles in the working area of the main bed to working position. On the right hand side of the work, bring in an extra half dozen needles into working position. This will ensure that the wheel is rotating correctly and in the appropriate position when the first stitch enters the transfer carriage mechanism.

Place the transfer carriage over both beds to the right of the needles in working position. Ensure that the cam lever on the front left hand edge of the transfer carriage is in the down position.

Grasp the knobs of the transfer carriage, left hand on the back, right hand on the front. You do not need to exert any excessive downward pressure on the carriage to make it work. In one easy movement, slide the transfer carriage across the working area. You will see that it has transferred the stitches from the ribber on to the empty needles of the main bed.

To continue knitting on the main bed, drop the ribber bed, remove the comb from the work, fit the single bed setting plate to the main bed carriage, rethread the yarn, set main tension (7 in this exercise) and continue knitting. For the purposes of this exercise knit half a dozen rows and remove the work from the machine.

Transferring a 2 x 1 welt

With the carriages at the right, set the ribber to half pitch and racking position 5. Bring 35 needles at each side of 0 and a corresponding number of ribber needles into hold position. Starting on the main bed with the third needle from the right, use the 2 x 1 needle pusher to push every third needle back to non-working position. Do the same on the ribber. You will now have a needle arrangement similar to that shown in Figure 2.

With both beds set to tension 0 cast on, attach comb and weights and knit three rows of circular knitting. Rack the ribber to position 6. Set the tension on both beds to tension 2, cancel the part buttons on both beds and knit 20 rows. Your carriage should now be at the right.

For the last row of the welt loosen the tension on both beds to tension 4. Knit one row from right to left. Bring all the empty needles in the working area of the main bed

into working position. Also, bring a half dozen main bed needles immediately to the right of the work into working position. Remove the weight. Rack the ribber back to position 5 so that the needle arrangement once more looks like that in Figure 2.

I noted earlier that the transfer carriage cannot transfer stitches on adjacent needles. We will, therefore, have to make two passes with the transfer carriage to do the job and this requires setting the needle butts of each pair of ribber needles to different positions.

Working from the right, use the 2 x 1 needle pusher to move the left needle of each pair upwards to position D. The stitches on these needles should be pushing the latch of the needle on to its shank. Under no circumstances should the stitch have come over the latch on to the shank itself.

Place the transfer carriage on to the machine to the right of the work and the additional main bed needles. Set the cam lever on the front left hand corner of the transfer carriage to the up position and, as before, in one steady movement bring the carriage across the work.

Push the ribber needles of the stitches we have just transferred back to non-working position. Remember that these are the left ones of each pair.

Place the transfer carriage back on the machine to the right of the work, but this time move the cam to the bottom position and repeat the process. All the stitches should now have been transferred to the main bed needles.

Drop the ribber bed, change the yarn feed, remove the comb, set main tension 7 on the main bed, knit a half dozen rows and remove the work from the machine.

FINISHING OFF RIBBER WORK

The savings in time and tedium that the transfer carriage bestows is not confined to dealing with welts. Casting off ribber work by hand is always a lengthy task. By using the transfer carriage and linker together, this process can really be transformed!

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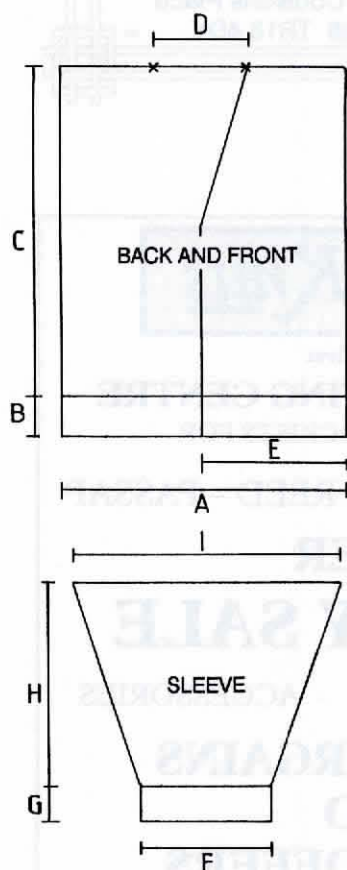
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BACK

With carriage at right and using MC, cast on 164 [172, 180, 188, 196] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 34 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *. K 222 rows. RC shows 224. Place marker between sts 27 and 28 at left and right of centre. Cast off.



- A = 54.5 [57, 60, 62.5, 65] cm
- B = 7.5 cm
- C = 62 cm
- D = 18 cm
- E = 27 [28.5, 30, 31, 32.5] cm
- F = 24.5 cm
- G = 6.5 cm
- H = 38.5 cm
- I = 50 cm

BLACK AND WHITE PLAID

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Forsell Pure New Wool 4-ply. (Yarn Guide No. 11.)
1 x 500g cone in Black (MC).
1 x 500g cone in White (C).
6 buttons.

GARMENT WEIGHT

Finished garment in third size weighs 605g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 108 [113, 118, 124, 129] cm, 42½ [44½, 46½, 49, 51] in.
Length to shoulder 69.5 cm, 27½ in.
Sleeve seam 45 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

RIGHT FRONT

With carriage at right and using MC, cast on 82 [86, 90, 94, 98] sts at centre in 1x1 rib. Work as for

back from * to *. K 112 rows. RC shows 114 **.

*** SHAPE FRONT EDGE

Dec 1 st at left edge of next and

Fran Francis

every foll 4th row until 55 [59, 63, 67, 71] sts rem. K 5 rows. RC shows 224. Cast off ***.

LEFT FRONT

Work as for right front to **, then from *** to ***, reversing shapings by reading right for left.

SLEEVES

With carriage at right and using MC, cast on 74 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st at each end of every 3rd row until there are 108 sts, then on every foll 4th row until there are 150 sts. K 3 rows. RC shows 140. Cast off.

FRONT BORDER

With carriage at right, push 12 Ns on each bed to WP for full needle rib/double rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-4/MT-4, K 5 rows. * Make a double eyelet buttonhole over centre 2 Ns on each bed. K 30 rows. Rep from * 4 times more. Make another buttonhole over same Ns as before. K until border, when slightly stretched, fits up front edge, across back neck and down front edge. Cast off.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

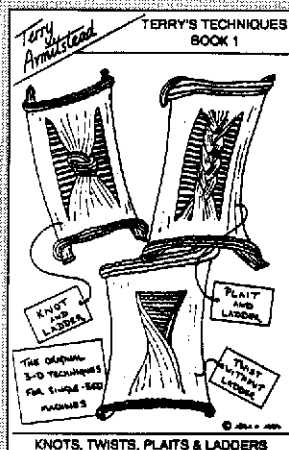
Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew front border into position. Sew on buttons.



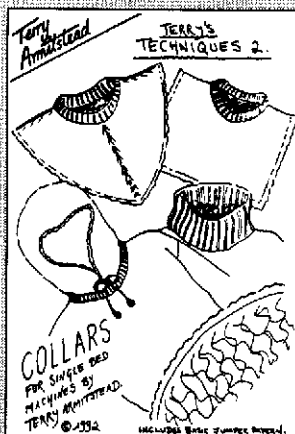
Terry Armitstead

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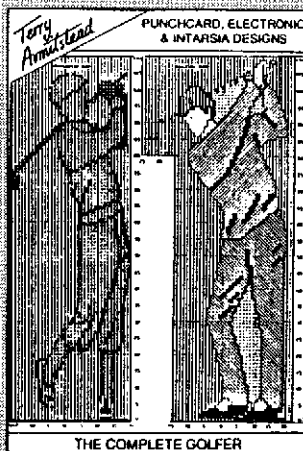
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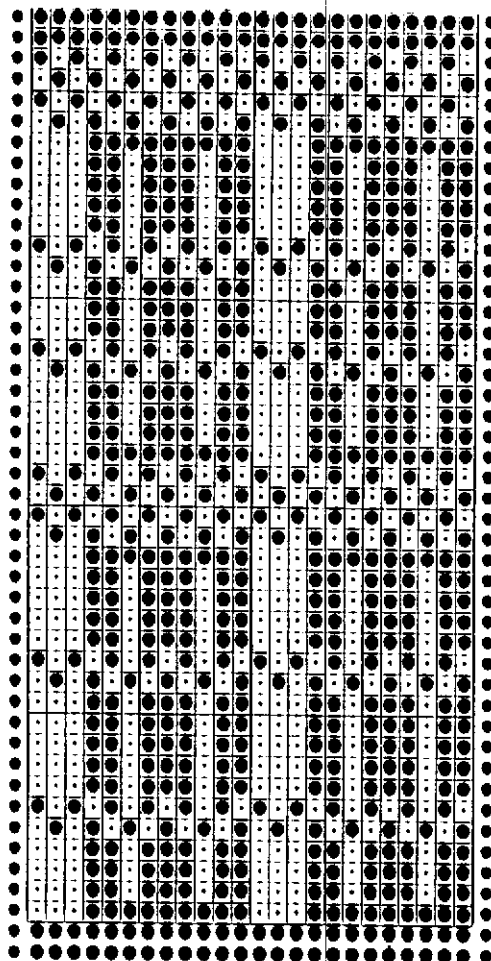
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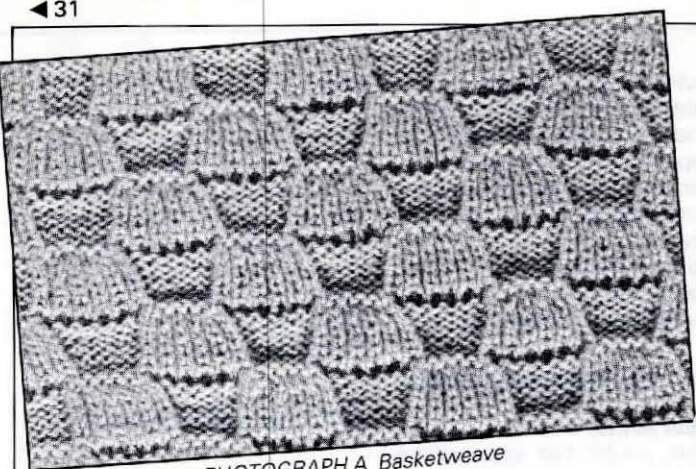
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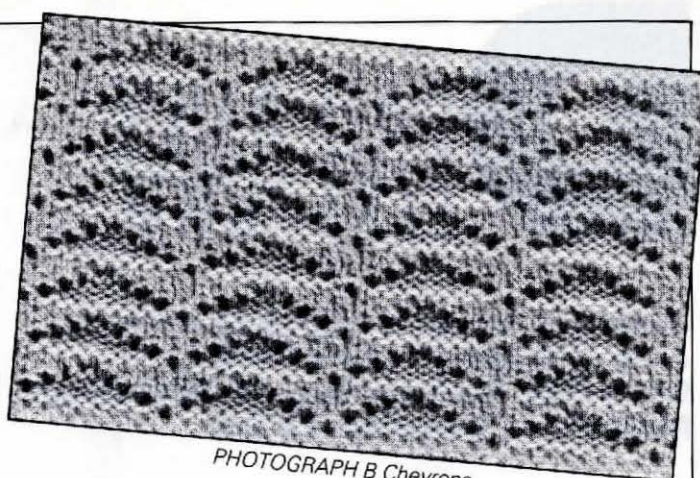
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ANDREA LEVICK

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PHOTOGRAPH A Basketweave



PHOTOGRAPH B Chevrons

process is simple. Knit the last row one full tension number looser (that is one tension dial setting higher). Working from the right, push every second needle up to position D so that the stitches are holding the latch on to the shank of the needle. Set the transfer carriage cam to the up position, make one pass and pull those needles down to non-working position.

Move the transfer carriage cam to the down position and make another pass with the transfer carriage. All needles should now have been successfully transferred.

If you are going on to use the linker to cast off these stitches follow this process. Always finish the ribber work with the machine carriage at the left hand side. Transfer the ribber needles to the main bed with the transfer carriage. Change the setting plate on the main bed carriage for single bed knitting and knit one row at the tension you have used for the body of the knitting. This is knitted from left to right. Now loosen the tension (I suggest 9 for a three ply yarn and 10 for four ply) and knit one row from right to left. You will then be able to use the linker as described in last month's article to cast off. This produces a very neat edge for joining.

USING THE TRANSFER CARRIAGE IN PATTERNING

Hundreds of fabrics with interesting textures and patterns can be created using the ribber. The transfer carriage helps extend the possibilities by making frequent stitch transfers feasible. Try some of these ideas:-

Basketweave (see photograph A)

Using a three ply yarn, cast on full needle rib on 35 stitches at

each side of 0. After the three circular rows, knit one row from right to left at tension 4 on both beds. As described above, transfer all stitches to the top bed.

* Working from the right, set up the needle arrangement as shown in Figure 3, with successive groups of six ribber needles in working position, five in non-working position. Apply two large weights to the work and, at tension 4 on both beds, knit seven rows. Remove weights and transfer all stitches to the main bed.

Working on the ribber from the right hand side, set up a needle arrangement of five needles in non-working position then six needles in working position as shown in Figure 4. Re-apply the weights and knit seven rows. Remove the weights and transfer the stitches to the main bed *.

Repeat from * to * as many times as necessary.

Chevrons (see photograph B)

In three ply yarn, cast on 35 needles at each side of 0 in full needle rib. After the three circular rows, knit one row from right to left at tension 3 on both beds. Transfer all the needles to top bed.

** Take all ribber needles to non-working position. Working from the right, push into working position the first needle and thereafter every ninth needle. Knit one row.

Now bring into working position one needle on each side of the working ribber needles. At the edges you only

need to bring out one needle on the inside edge. Knit one row #.

Repeat from # to # until all ribber needles are in working position. Knit one row and transfer all stitches to main bed **.

Repeat from ** to ** as many times as necessary.

Diamonds (see photograph C)

Using three ply yarn, cast on full needle rib over 35 needles at each side of 0.

Pattern position 1

Counting from the right, push up every tenth needle to position D and, using the transfer carriage with the cam lever in the upper position, transfer these stitches to the main bed. Move the selected needles which now are empty to non-working position. Knit one row.

X1 ## Bring the first and last of each group of ribber needles in working position up to

position D and, using the transfer carriage, transfer these stitches to the main bed. Move the empty needles to non-working position and knit one row ##.

Repeat between ## and ## until one ribber needle in each group remains in working position.

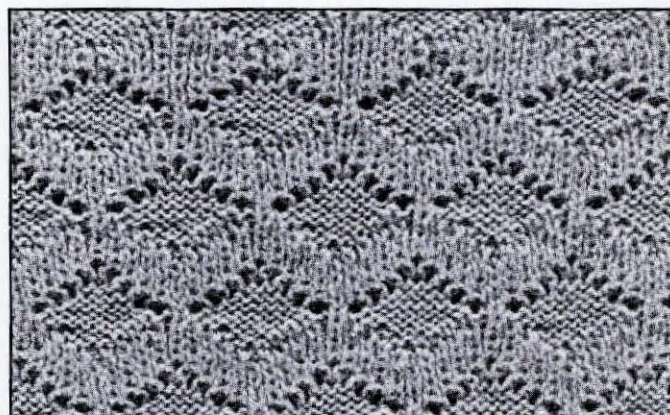
Now bring into working position one needle at each side of the working ribber needle(s). Knit one row ###.

Repeat between ### and ### until all ribber needles are in working position and holding stitches X2.

Pattern position 2

Working from the right, push up the fifth and then every tenth needle to position D and transfer to the main bed. Put empty needles to non-working position and knit one row. Repeat instructions between X1 and X2.

To repeat the pattern, follow the instructions from Pattern position 1.



PHOTOGRAPH C Diamonds

FIGURE 3

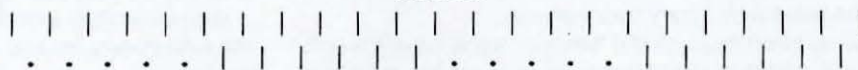
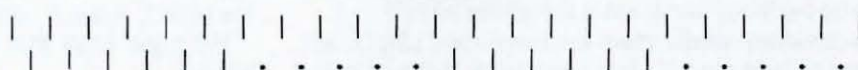


FIGURE 4



DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,
I have a small Knitmaster wool winder which I bought secondhand and keep clamped to the back corner of my machine table.

Recently, whilst knitting a jumper in industrial cotton used double, I quickly got fed up with the speed at which my 'ball' disappeared and, feeling

lazy when I wound the next ball, I did not remove the cotton from the tension mast or springs, but kept it threaded up as I wound my ball. I found to my delight that I ended up with a much more tightly tensioned ball and as I could wind more on to the 'hat', I had to do this less often.

I also use the ball from the

outside, leaving it still on the 'hat' to give it more weight and sometimes I wedge it on top of a cone for more stability. I managed to get spare 'hats' at the Sandown Exhibition last year.

Yours sincerely,
Carol Vile
Trowbridge, Wiltshire.

now been solved. I find that, if I thread up the transfer needle from my ribber, I can hook the stitches off at a rate of at least four at a time without splitting the wool at all. This method also speeds up what I consider to be an awkward job.

Yours sincerely,
Sheila Clinick
Callington, Cornwall.

Dear Anne,
With winter fast approaching and the cold winds starting to blow, I expect your readers, like me, will be knitting mountains of woolly hats.

I used to get frustrated, when coming to the end of a hat, with having to thread the wool through the last row of stitches with a tapestry needle. Very often I used to split a stitch, here and there. However, the problem has

Dear Anne,
Years ago my father used to hang jam jars underneath the pantry shelf and my mother kept spices and herbs in them. He also put them in his shed to store nails and screws so I decided to copy the idea.

I bought the very small jars that hold an ounce and a half of jam. (Needless to say I ate a lot of bread and jam for a few

★ STAR LETTER ★

Dear Anne,

Firstly, I would like to emphatically endorse all the praise bestowed upon Drummond Woods of Edinburgh by Rosemary Kimberley on the Dear Anne page in the September issue. On the strength of her letter, I contacted David Drummond with a view to a part-exchange deal and the service is everything that Rosemary said it was and more. Now, I too, would not go anywhere else for machines or accessories. So, my thanks to Rosemary and to MKM for allowing her to spread the word.

Now, for something completely different. My son became interested in computers and started bringing home various Amiga magazines, which I read. I was already aware that the Amiga paint program 'D-Paint' was ideal for making up patterns, so when my son actually bought an Amiga, I had to have a go didn't I? I was immediately hooked. My knitting machine was temporarily forgotten as I immersed myself in the world of technology, learning as much as I could along the way.

After eight months or so, I returned to my knitting. Whilst idly browsing through the various dealer catalogues of accessories I became aware that I was reading them through different eyes. Before my temporary defection to the world of computers, I had, along with most knitters presumably, assumed that if I wanted a disk drive for my KH 965, I had to pay around £190 for it. Similarly, if I wanted the printer, I would have to find the required £240. As both of those sums are not within easy reach to me, I had never even considered buying them. However, now that I know more about disk drives and printers, I would like to purchase them, but in the light of my new knowledge, it is no longer a matter of finding the required funds asked, but an anger (hitherto unknown to me!) that I should be expected to pay these prices.

(We've all been through the 'Hoover' syndrome haven't we? You're told that only Hoover bags must be used, but you try the cheaper ones sold in the local market and find them to be perfectly serviceable at half the price?)

In the computer world, there are many third party manufacturers of 'add-ons'. If I buy a particular make of com-

puter, which I later want to expand, I have a vast choice of dealers from whom I can buy. These dealers are necessarily competitive, which results in lower prices for me, the consumer.

When you buy an electronic knitting machine, you get full instructions as to its operation. What you don't get, is any technical information regarding the machine itself or its 'add-ons'. I resent my freedom of choice being forcibly restricted this way. At present, if I want to buy 'add-ons' for my machine, I have to buy them from the manufacturer and pay their prices. I'm all in favour of a healthy profit margin but surely this is greed? What else are we 'paying through the nose' for? Do mylar sheets really cost that much to produce?

This monopoly and lack of competition in the machine knitting world, indicates to me an assumption on the part of manufacturers, that the average machine knitter is so far removed from the world of technology, that comparisons won't be made. This may have been true at one time, but as these same manufacturers now push us along on the wave of new microchip machines, the time is fast approaching when the two parallels will meet and they may be faced with some stiff competition!

How do other readers feel?

Yours sincerely,
Terri Hopkins
Ammanford, Dyfed.

I'm sure we shan't have long to wait before they tell us Terri. Thank you for a most thought-provoking letter which wins our Star this month and therefore a free subscription to MKM for you, plus the usual £5.

We particularly look forward to the views of dealers and manufacturers on this subject. Are there reasons which explain this apparent discrepancy between the competitiveness of the machine knitting industry and the 'rest of the world', when it comes to computers?

We hope to air this subject further so watch this space!

weeks!) After cleaning them and taking the labels off, I fixed the lids to the underside of my shelf with two small screws then filled the jars with beads, buttons, studs – anything which would fit into them – and screwed the jars on to the lids.

No need now to hunt for the bead I put away somewhere and couldn't find! I just have to look under the shelf where the jars are at eye level. I am very pleased with the result.

Yours sincerely,
Brenda Highfield
Crewe, Cheshire.

the twenties. By the literature, I think it must have been made about the turn of the century. Auntie used to start knitting about 6.00am and we had to be 'good' until she was ready to take us to the park or for a walk by the River Wyre or, as a special treat, to nearby Blackpool.

The machine, which I still have, was passed on to me in 1935 and the first garment I knitted was a gored skirt to wear with a hand-knitted jacket. I was fifteen years old.

Over the years, my machines have been a Busch in the fifties and later a Knitmaster 323. My present machine is a Knitmaster 360 with ribber, lace carriage, intarsia, colour changer and so on.

After several years at the local College of Further Education, a few friends who met there decided to form a knitting group. Five years on, we

Dear Anne,
Congratulations on the success of MKM. With your 100th issue, I now have 100 copies all intact and in binders. I find them very interesting to read and re-read to refresh my memory of techniques and so on.

My interest in machine knitting began as a child when we went to stay with our grandparents. My aunt had a 'Victoria' sock machine made by Fosters which she bought in

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41▶



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March 24th-26th	Janet Cooke	Understanding Jacquard
Mar/April 31st-2nd	Angela Gordon	Developing Basic Skills of Designer Knit
April 21st-23rd	John Blakeman	Getting to Grips with Jacquard
May 12th-14th	Helen Udell/Iris Andrews	Spotlight on Beginners
May 19th-21st	Janet Spink	Knit a Multi-Technique Tunic
June 9th-11th	Janet Cooke	Understanding Jacquard
June 23rd-25th	Janet Spink	Basic Brother Electronic Programming and PPD
June/July 30th-2nd	Claudie Cameron-Wilson	Unleash the Potential of Your Passap
July 7th-9th	Kate Arklay	Colour, Design and Size — Jackets and Skirts Just for You
July 9th-14th	Angela Gordon	Beyond The Basics of Designer Knit
July 14th-16th	Ann Durkan	Design and Knit a Stunning Summer Outfit
Aug 25th-27th	Helen Udell	Simple Sew and Cut
Sept 1st-3rd	Kate Arklay	Colour, Design and Size — Jackets and Skirts Just for You
Sept 15th-17th	John Blakeman	Getting to Grips with Jacquard
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DESIGN LINE

JACKET WITH MOCK POCKETS

On some occasions, it is more appropriate to wear a dressy little jacket rather than a cardigan, so the Master Block has been adapted to create this 'boxy' style jacket in a classic shape.

Rita Rubery

It has been knitted in Fair Isle and stocking stitch using the single bed only. The punchcard was taken from the basic set of punchcards supplied with the Jones+Brother machine, number 11D with the 830 machine and 4J with the 881 machine. I have used yarns that are equivalent to 4-ply at tension 6 for the Fair Isle and tension 4 for the bands. As the stocking stitch edges will need pressing flat, do use a yarn that will press successfully.

The Master Block was adapted by adding extra ease to the side seams. For a jacket, I usually think in terms of between 10 and 15 centimetres. However, I must stress that this is a personal choice. The armholes were lowered by approximately 2.5 centimetres (1 inch) and the sleeve head re-drawn to fit the larger armhole. (The sleeve head is approximately two thirds the depth of the armhole plus 2.5 centimetres.)

To ensure a good fit, I always measure the armhole and the sleeve head, making sure that the sleeve head is slightly larger than the armhole. The sleeves were knitted wider and without ribbed cuffs.

The alterations will depend upon the season; obviously in the warmer weather the garments that are to be worn under the jacket will be lighter than those worn in the winter months, this will affect your decision on how much extra ease to allow and also the depth of armhole.

If the garment worn under the jacket is knitted with a thick yarn or has a puffed

sleeve, you will need more ease than for a silk blouse. The more garments you design the more familiar you will become with these alterations. Remember to take into consideration both the weight of the knitted fabric and, with jackets, the length. If it is a short jacket, adding too much ease to the side seam may spoil the shape by making it look squat. Always be critical of your work; I find it useful to take notes of all the garments that I make, noting yarn and tensions and making comments about the finish. If I have noted that the fabric or garment would have been better if it had been softer, more firm, longer, shorter or any other criticism, then I will

note this and be sure to adjust next time. Of course, having knitted tension squares, the alterations should be relatively small but, by being critical of your work, you will eventually know exactly how your finished garment will look and so avoid disappointment.

TO KNIT THE JACKET

Because the garment was finished with stocking stitch bands, the main pieces were cast on with the black yarn, using an e-wrap. A latch tool cast on would also be suitable. I have used the same colour yarn to cast on as used for the bands, so that this will blend in when the edges are picked up. The machine is set for Fair Isle knitting, with the white yarn in feeder 1 and the black in feeder 2.

THE BANDS

The jacket is edged with stocking stitch bands using tension 4 for a firmer finish, over 24 rows altogether. The front bands are mitred top and bottom. Starting at RC 2, use the double transfer (two-eyed) tool to move the end two stitches out by one needle; pick up a loop from an adjacent stitch to put on to the empty needle. This is done at each end of the front bands. The last increase is made at RC 12. Knit two rows and when RC shows 14, begin to decrease one stitch at each end, still using the double transfer tool.

The bands on the fronts are mitred on the front edge only, leaving the side edge straight. The bands on the lower edge of the back of the garment and the sleeves have no mitre – the edges are left straight. The bands are knitted by starting with waste yarn. After the 24 rows have been completed, the first row of stitches in main yarn is picked up to form a hem. Then knit one row at tension 4. The edge of the garment is then picked up on to the same needles (do not pick up the edges on to the first and last needles, these will be used as seam stitches). Knit one row at tension 4 and then cast off.

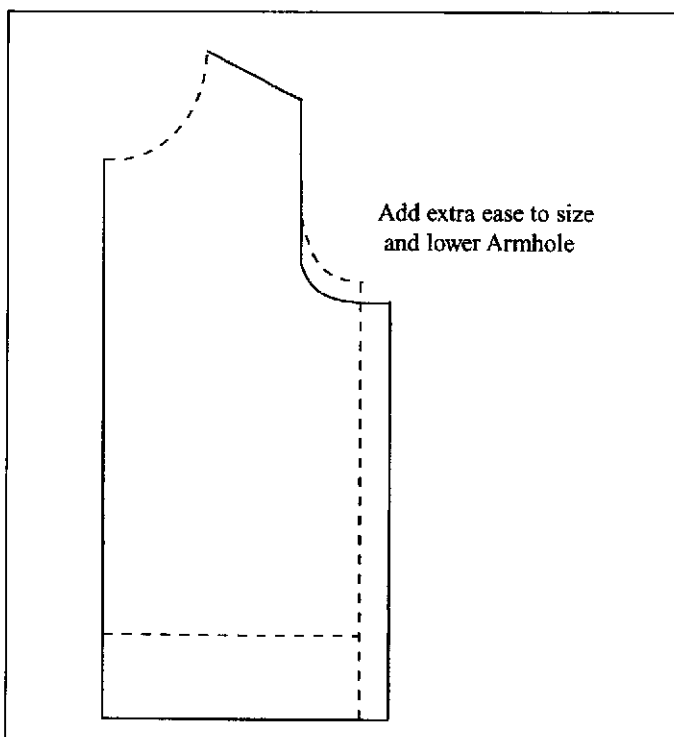
THE NECKBAND

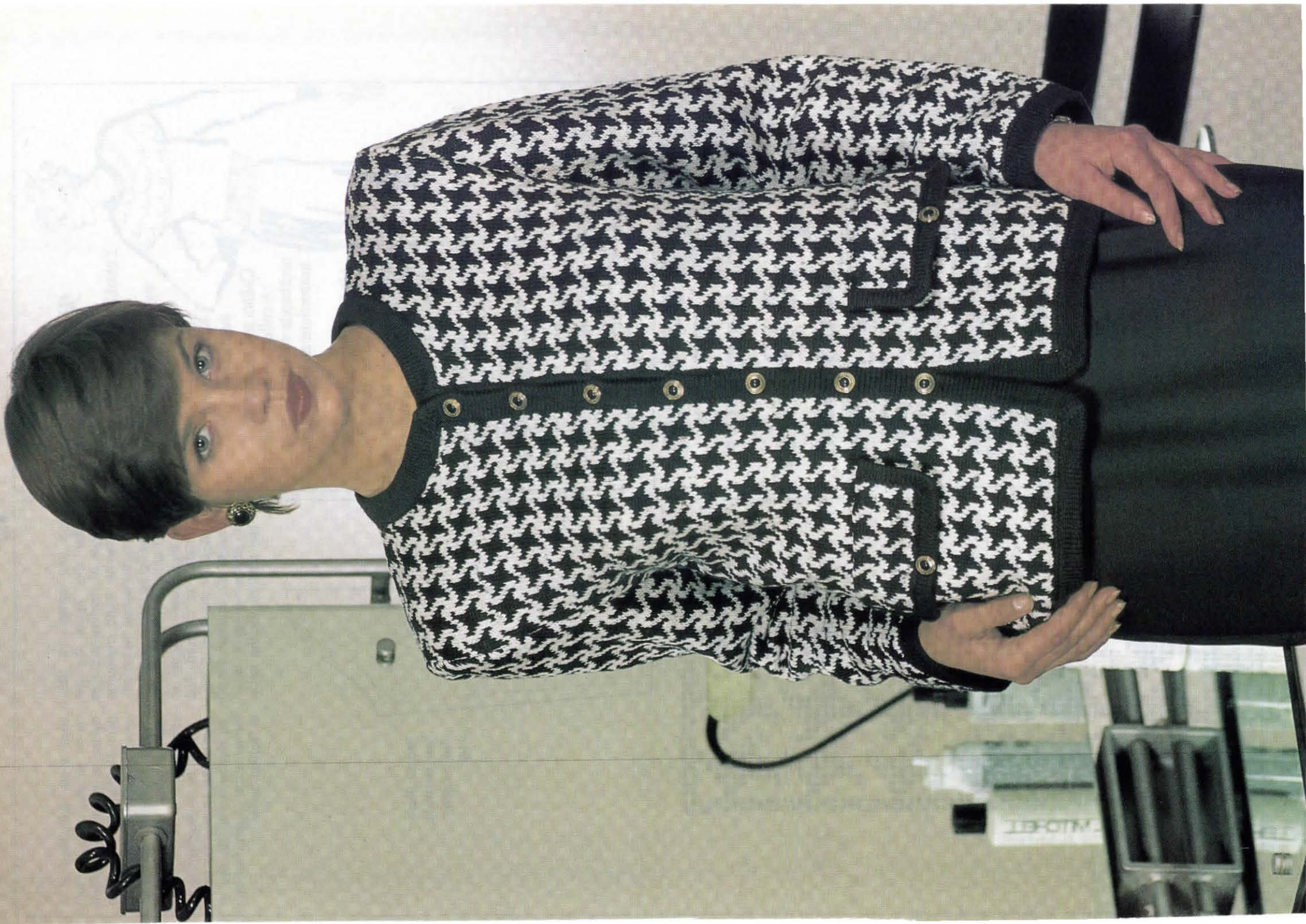
This was shaped by changing the tension. Starting at tension 6, the tension was decreased by one dot every row until RC shows 12 then when RC shows 14, the tension was increased by one dot every row. At the same time, a mitre was worked at each end as on the front bands. The neckband was finished as for the front bands and the neck edge of the garment was picked up on to the same needles, one row knitted and then cast off.

The garment was pressed, pinning the pieces to size; the shoulder seams joined and sleeves set in before the side seams and sleeve seams were sewn. The neckband was also carefully pressed into a curve. The mitred corners were mattress stitched together.

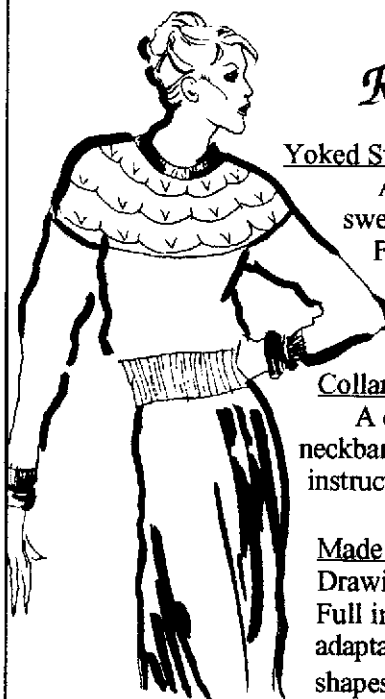
To make sure that the bands are the correct length, I like to use a pocket calculator to find the number of stitches required. As for any other knitting, a sample band must be knitted so that the stitches can be calculated. The more stitches used, the more accurate your finished band will be. I have used 100 stitches to knit my sample band. Knit and finish the band as for the garment and pull into shape. If the band on the garment is to be pressed then press the sample. When measured, my band using 100 stitches was 34.5 cm. Measure the edge of the garment – either the drawing on your charting device sheet or the actual garment. The front edge on my jacket measured 48 cm.

Enter the figure for the number of stitches that you have used for your sample





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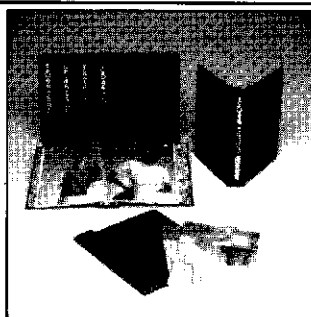
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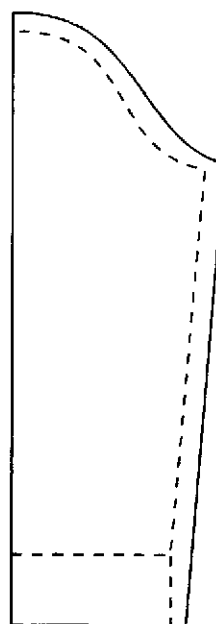
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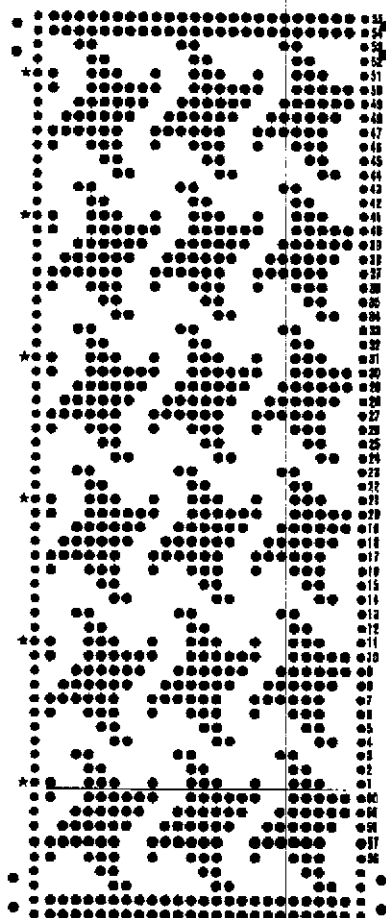
band (our sample is 100). Divide this figure by the number of centimetres that the sample band measured (34.5 centimetres), then multiply the figure by the length of the front (48 centimetres). This then gives a figure of 139.13043 so I used 139 stitches for the front bands. Calculate the stitches for all other edges in the same way.

band were calculated in a much simpler way by just holding the neck edge of the garment to the machine. For a woman's round-necked garment, I usually find that approximately 130 stitches is about right.

Apart from designing your own classic shapes, the charting device is ideal to use to interpret the current fashions or fashion details.



Redraw sleeve head and make sleeve slightly wider



PUNCHCARD CHART Rita used Card No 11G from her Brother set and we reproduce it courtesy of JONES + BROTHER

still meet for a couple of hours once a week to knit, share ideas, accept or give help with problems, show off our garments or just chat.

Machine knitting is a very interesting hobby and a way of meeting new friends. Carry on with your good work.

Yours sincerely,

Mary Cross

Preston, Lancashire.

... and a tip from the Lincolnshire 'Coacher', otherwise known as Ruth Wood, who runs her School of Machine Knitting at Grainthorpe, Lincolnshire (Tel: 01472 388251)...

Dear Anne,

At class last week, one of my pupils had knitted a jacket; it was spoiled because she had pressed the rib and it had spread out.

After I had shown her how to do a really crafty little cover-up job on it, it occurred to me that this could be of help to many other knitters.

Turn up the rib to form a hem and cross stitch or fell it

lightly in place. Now go to any good curtain department and ask for 'Net curtain lead weights'. (They look like miniature strings of sausages and are sold by the metre.) Buy the required amount (the measurement around the hem) and slot it through the hem. Secure both ends at the bottom of the slot. The weight will then hold the hem down. Steam (not press) very lightly and you will find your jacket hangs beautifully.

It doesn't end there! If you think about it you can use this idea for many other parts of your garments. For example - in the fine hem at the bottom of sleeves; to prevent the hem of a lacy top from curling up; in the hems of straight skirts that don't hang properly; in trouser bottoms and the corners or points of collars. I can also think of a dozen ways that any dressmaker reading this could use the weights.

So try this ladies - I am sure it will be of great help to you. Happy knitting!

Yours sincerely,

Ruth Wood

School of Machine Knitting
Grainthorpe, Lincolnshire.

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Anne Chapman

BACK

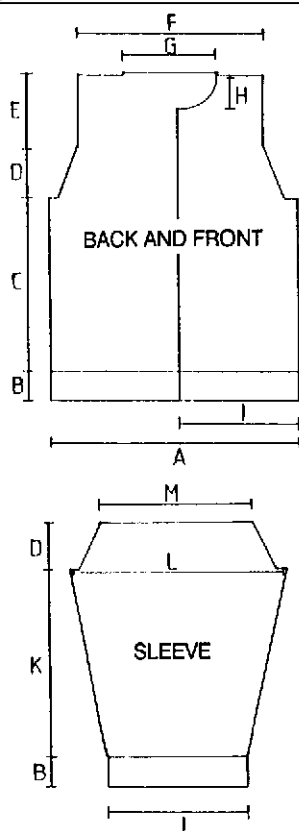
With carriage at right and using MC, cast on 152 [158, 166, 172, 180] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 30 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 144 rows.

SHAPE ARMHOLES

Cast off 2 [2, 3, 3, 5] sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of next and every foll alt row until 110 [116, 122, 128, 132] sts rem. K 65 [65, 69, 69, 73] rows. RC shows 248 [248, 252, 252, 256].

SHAPE SHOULDERS

Cast off 28 [31, 34, 37, 39] sts at beg of next 2 rows. Using WY, K a few rows over rem 54 sts and release from machine.



- A = 54 [56, 59, 61, 64] cm
- B = 6 cm
- C = 36 cm
- D = 10 cm
- E = 16 [16, 17, 17, 18] cm
- F = 39 [41, 43.5, 45.5, 47] cm
- G = 19 cm
- H = 7 cm
- I = 25.5 [26.5, 28, 29, 30.5] cm
- J = 30 [30, 32, 32, 34] cm
- K = 40 cm
- L = 47 [47, 50, 50, 52.5] cm
- M = 32 [32, 34, 34, 35.5] cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber and intarsia facility.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Emu Superwash 4-ply. (Yarn Guide No. 11.)
10 [11, 11, 12, 12] x 50g balls in Grey (MC).
A small amount in White (A), Green (B) and Orange (C).
10 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 530g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- Emu Wools Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 107 [111, 117, 121, 127] cm, 42 [43½, 46, 47½, 50] in.
Length to shoulder 68 [68, 69, 69, 70] cm, 26½ [26½, 27, 27, 27½] in.
Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

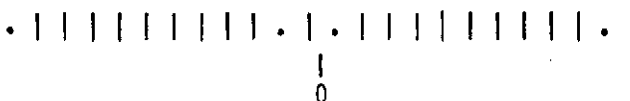
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch and tuck stitch pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 44.

NEEDLE ARRANGEMENT



RIGHT FRONT

With carriage at right and using MC, cast on 72 [75, 79, 82, 86] sts in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, K 32 rows. K 1 row extra for left front. Cont in intarsia **.

*** 1ST MOTIF

1st Row: Counting from right edge, K12 [15, 19, 22, 26] sts MC, 12 sts A and 48 sts MC.

2nd Row: Counting from left edge, K 48 sts MC, 12 sts A and 12 [15, 19, 22, 26] sts MC.

Rep these 2 rows 8 times more. Using MC, K 22 rows.

2ND MOTIF

1st Row: Counting from right edge, K 42 [45, 49, 52, 56] sts MC, 12 sts B and 18 sts MC.

2nd Row: Counting from left edge, K 18 sts MC, 12 sts B and 42 [45, 49, 52, 56] sts MC.

Rep these 2 rows 8 times more. Using MC, K 22 rows.

3RD MOTIF

1st Row: Counting from right edge, K 22 [25, 29, 32, 36] sts MC, 12 sts C and 38 sts MC.

2nd Row: Counting from left edge, K 38 sts MC, 12 sts C and 22 [25, 29, 32, 36] sts MC.

Rep these 2 rows 8 times more. Using MC, K 14 rows. RC shows 144 (145 on left front).

SHAPE ARMHOLE

Cast off 2 [2, 3, 3, 5] sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at beg of next and foll 2 alt rows, K 1 row. 67 [70, 73, 76, 78] sts.

4TH MOTIF

1st Row: Dec 1 st (2 sts in) at armhole edge. Counting from right edge, K 46 [49, 52, 55, 57] sts MC, 12 sts A and 8 sts MC.

2nd Row: Counting from left edge, K 8 sts MC, 12 sts A and 46 [49, 52, 55, 57] sts MC.

Keeping motif correct as set, dec 1 st (2 sts in) at beg of next and foll 7 alt rows, K 1 row. Using MC, dec 1 st (2 sts in) at beg of next and every foll alt row until 51 [54, 57, 60, 62] sts rem. K 9 rows.

5TH MOTIF

1st Row: Counting from right edge, K 11 [14, 17, 20, 22] sts MC, 12 sts B and 28 sts MC.

2nd Row: Counting from left edge, K 28 sts MC, 12 sts B and 11 [14, 17, 20, 22] sts MC.

Rep these 2 rows 8 times more. Using MC, K 9 [9, 13, 13, 17] rows.

SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Cast off 3 sts at beg of



KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Count Ns in NWP as sts throughout.

Always twist yarns together when changing colours in intarsia to prevent a hole forming.

TUCK STITCH PATTERN

SILVER AND ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines and right light on for other models).

BROTHER ELECTRONIC MACHINES

Place pattern at each side of centre 0.

next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 28 [31, 34, 37, 39] sts rem. K 10 rows. Cast off ***.

LEFT FRONT

Work as for right front to **, then from *** to ***, reversing shapings by reading left for right and right for left and making 1st motif in C, 2nd motif in A, 3rd motif in B, 4th motif in C and 5th motif in A.

SLEEVES

With carriage at right and using MC, cast on 84 [84, 90, 90, 96] sts at centre in 1x1 rib. Work as for back from * to *. Insert card and lock on first row. Transfer sts across row as diagram on page 42. Push empty Ns to NWP. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. K 3 rows. Shape sides by inc 1 st at each end of next and every foll

6th row until there are 132 [132, 140, 140, 148] sts. K 17 [17, 11, 11, 5] rows. RC shows 160.

SHAPE TOP

Cast off 2 [2, 3, 3, 5] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 90 [90, 96, 96, 100] sts rem. K 1 row. Cast off.

NECKBAND

Join shoulder seams. Push 122 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT+1 and MC, K 8 rows. Using MT, K 2 rows. Using MT-1, K 2 rows. Using MT+2, K 1 row. Using MT-1, K 2 rows. Using MT, K 2 rows. Using MT+1, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 122 sts around neck edge and place on to Ns. Using MT+2, K 1 row. Cast off.

BUTTONHOLE BAND

Push 162 [162, 164, 164, 166] Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT+1 and MC, K 5 rows. Counting from right edge, make a double eyelet buttonhole over 5th and 6th [5th and 6th, 6th and 7th, 6th and 7th, 7th and 8th] sts and every foll 16th and 17th sts. K until

RC shows 8. Using MT, K 2 rows. Using MT-1, K 2 rows. Using MT+2, K 1 row. Using MT-1, K 2 rows. Using MT, K 2 rows. Using MT+1, K 3 rows. Make buttonholes over same Ns as before. K until RC shows 25. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 162 [162, 164, 164, 166] sts along right front and neckband edge and place on to Ns. Using MT+2, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes and reading left front for right front.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves. Join side and sleeve seams. Sew on buttons to correspond with buttonholes. Embroider flowers on motifs as shown, using two contrasting colours in each square.

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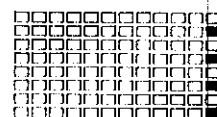
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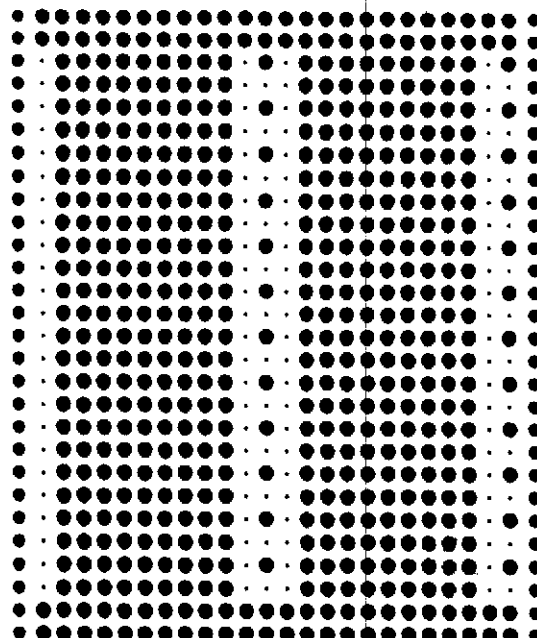
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INSPIRATIONS

THE RUSSIAN INFLUENCE

Across the world, people in different countries have developed their own style of decoration, particularly in textiles. It is these ethnic traditions that have inspired the new series that begins here.

Iris Bishop

In Russia, as in much of Eastern Europe, there is a long tradition of costume decoration. Exuberant floral and geometric borders are applied to the costumes which are worn on special occasions. In Russia there is also a tradition of gold thread embroidery which produces a wonderfully rich, dark, textured fabric. I am sure you will find these Russian-inspired border and fabric designs useful for decorating areas of otherwise plain garments, or they can be combined to create more decorative Fair Isle fabrics.

YARNS AND COLOURS

For the *GOLDEN FLORAL* fabric design use black (or other dark colour) for the background and gold or ochre for the contrast. After knitting, I have embroidered a few stitches in the centre of each flower with gold Lurex yarn, to catch the light and add a touch of luxury. Alternatively, more subtle shades of cream, brown and so on, produce an equally attractive all-over fabric, as illustrated.



GEOMETRIC AND FLORAL FABRIC

The *FLORAL BORDER* is equally effective with a dark or a light background colour. In both of the knitted samples I have used green for the leaves and several shades of red, rose, peach and white for the flowers. To create the shaded effect of the knitted samples, start with the darkest shades and finish with the lightest.

For the *GEOMETRIC BORDERS*, I like to use neutral colours like cream and brown. Textured or lustrous yarns are particularly effective with these borders.

FLORAL BORDER

Start with 4 rows of plain black.

Knit the *FLORAL BORDER* with black in feeder 1 throughout and the following colours in feeder 2:

Rows 1-5 = light green

Rows 6-9 = red

Rows 10-13 = rose pink

Rows 14-15 = pastel peach

Rows 16-17 = white

Rows 18-22 = light green

Knit 4 rows of plain black before knitting another border.



THE RUSSIAN INFLUENCE

GOLDEN FLORAL FABRIC

Knit this fabric as a straightforward two-colour Fair Isle design, with either a dark or a light background. The background colour knits in feeder 1 and the contrast colour knits in feeder 2.

In the knitted fabric sample, I have worked the *FLORAL BORDER* pattern already described followed by 4 rows of plain black.

Next knit the *GOLDEN FLORAL BORDER* card (20 rows) with black in feeder 1 and gold in feeder 2. Continue with the *GOLDEN FLORAL FABRIC* card (41 rows), knitting it as a continuous Fair Isle pattern.

After knitting, I have Swiss-darned a few stitches in the centre of each flower motif with gold Lurex. Beads or sequins could also be used, especially for evening wear.

GEOMETRIC AND FLORAL FABRIC

To knit as illustrated, work a welt or a few plain rows in cream.

* Knit *GEOMETRIC BORDER* 2 (6 rows) with cream in feeder 1 and brown in feeder 2.

Knit 4 rows of plain brown.

Knit *GEOMETRIC BORDER* 1 (20 rows) with brown in feeder 1 and cream in feeder 2.

Knit 4 rows of plain brown.

Knit *GEOMETRIC BORDER* 2 with brown in feeder 1 and cream in feeder 2.

Knit 2 rows of plain cream.

Knit *FLORAL BORDER* pattern with cream in feeder 1 and the following colours in feeder 2:

Rows 1-5 = dark green

Rows 6-9 = purple

Rows 10-13 = maroon

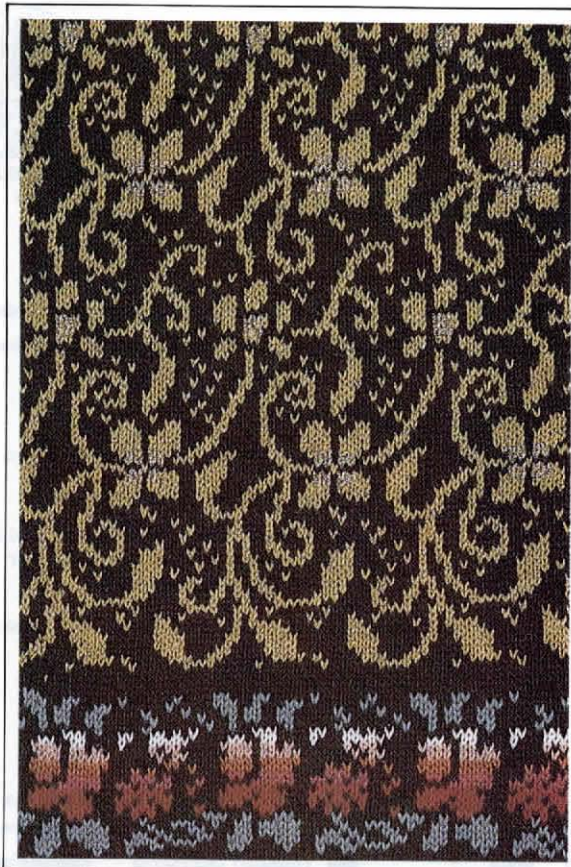
Rows 14-15 = red

Rows 16-17 = orange

Rows 18-22 = dark green

Knit 2 rows of plain cream.

Repeat from *.



GOLDEN FLORAL FABRIC AND FLORAL BORDER

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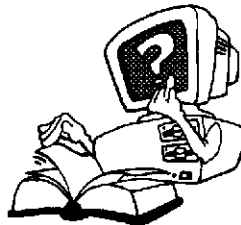
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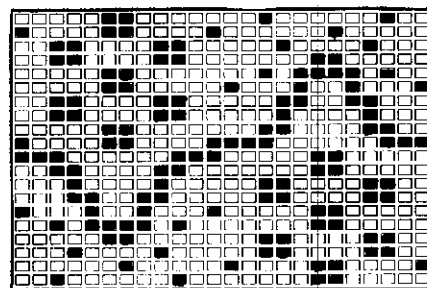
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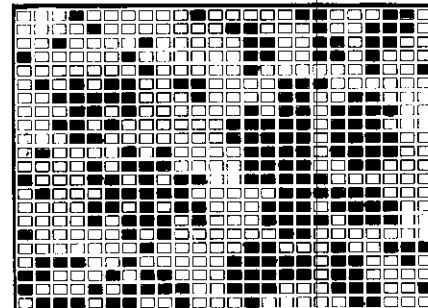
GEOMETRIC BORDER 1

20 rows



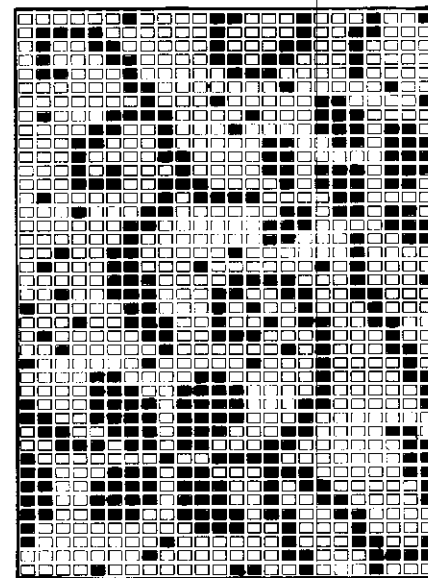
GEOMETRIC BORDER 2

6 rows



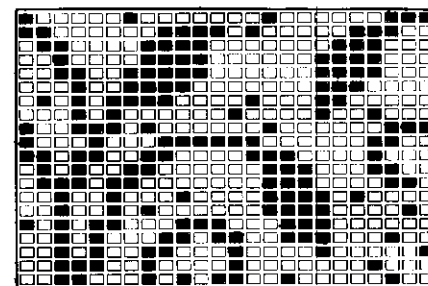
FLORAL BORDER

22 rows



GOLDEN FLORAL FABRIC

41 rows



GOLDEN FLORAL BORDER

20 rows

THE STITCH PATTERN CHARTS

These charts can be traced directly on to a mylar sheet. The reverse (wrong) side of the designs are shown, so they can also be copied on to a blank 24-stitch punchcard.

Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.

SPOTLIGHT

KNITTEFACTS

Artefacts or knitted art? It's hard to categorise the whimsical and wonderful work of Zoe Landau!

Jean Wiseman

Zoe's interest in arts and crafts began when, just seven years old, she was taken to a Van Gogh exhibition. For the rest of her schooldays she 'lived' in the art room, designing and printing lengths of fabric. Later, she enrolled for a number of art and textile classes, one of which was run by Julia Caprara, a successful textile artist who influenced her greatly and introduced her to a wide variety of ideas and techniques.

At the same time, Zoe's grandmother introduced her to crochet and from this there was no turning back. She still feels that almost any shape can be achieved with a crochet hook – although nowadays she is also involved in machine knitting, thanks to several outworkers she employs.

Various influences are reflected in Zoe's work, including plant life – which has led to

her whimsical magnetic vegetable knits for the fridge and freezer!

Zoe had a spell as Head of Art at a London prep school but, deciding that the time had come to 'do her own thing', she hired a studio in 1993. Since then she has sold her work in shops and at a craft fair and she holds open days in the studio at weekends. This has led to a number of private commissions, including a birthday present for pop star George Michael and a Christmas window display which gave her work further publicity.

In enormous contrast to the small and beguiling items she designs, Zoe is also creating large wall hangings and sculptures which she would like to see displayed in office spaces, foyers, galleries and private homes. Her smaller 'pieces of food' are intended to be worn decoratively and then there

are the 'stocking people', created from nylon tights and sometimes bearing a striking resemblance to the people who buy them!

In order to make her work more commercial, Zoe is crocheting prototypes and producing patterns and measurements for machine knitters to follow – after which she puts the hanging or sculpture together. The newest development is a range of sculptured silk and cotton cushions with original 3-D effects which she hopes to market commercially along with some other practical sculptural ideas. Success with these will free her to devote more time to making bigger pieces which she intends should be very much part of any environment.

Her wallhangings have a life of their own – tactile and inviting, they are either crocheted or knitted and made out of cut-and-sew shapes or sometimes from tights which she dyes, stuffs and wraps. These in turn tend to be made up from a series of individual 3-D abstract shapes stitched

together to form one piece.

Zoe's first wallhanging was a 10-foot piece crocheted from top to bottom and she has also created a giant sculpture into which it is possible to walk! From the tiny pieces to the extra large, Zoe has a vision of creating whole textile environments which would cover the walls of a room and she would like to see such a room 'themed', with large, knitted sculptures rather than a 'fabric fragment captured behind glass in a corner'.

Zoe is a person of many talents and original ideas – many of which she passes on to the less fortunate. She has set up a weekly art and craft group for refugee children – a cause now funded by the BBC Children in Need appeal – and she is trying to set up a similar group for women refugees.

It is always invigorating and inspiring to meet up with someone of talent who also has entirely fresh and original ideas. It is especially heartwarming to learn that these gifts are also being passed on to others.

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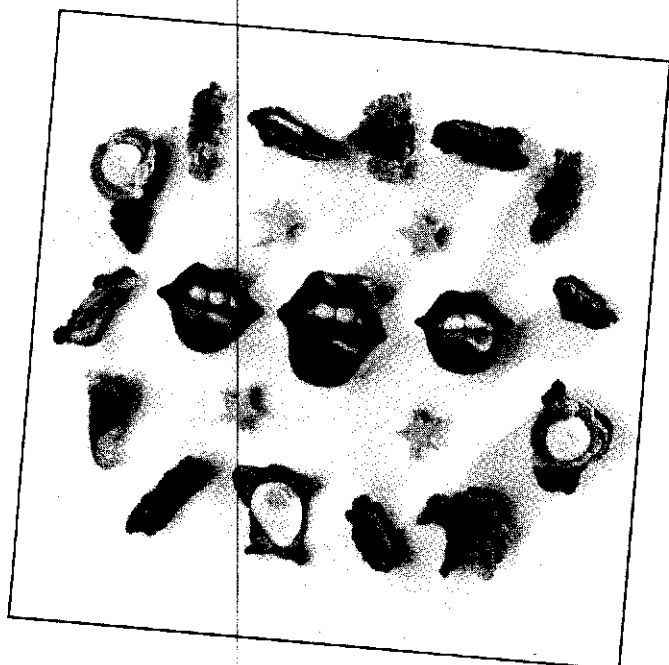
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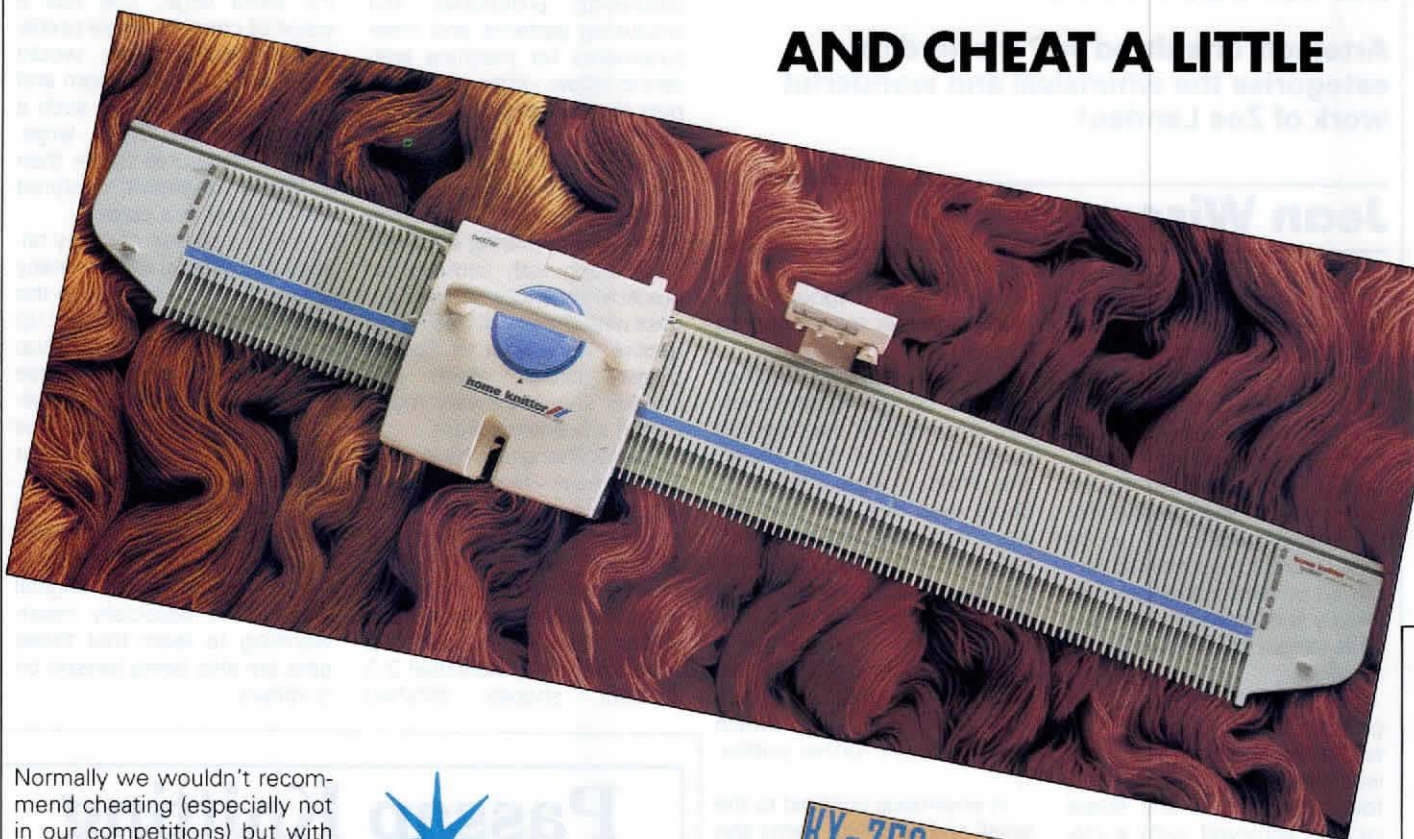


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Our prizewinner will be able to enjoy the KX-350 right away because the prize includes a **complete set of eight patterns** designed especially for the machine and featuring sweaters and cardigans for the whole family – **PLUS** – **four cones of the yarns** recommended for them. The yarns included in the prize come from BSK of Bedford and are three shades of **Naturally**, 100% Pure British Wool in DK weight and one cone of four-ply **Trophy** acrylic.



PLUS PATTERNS

A range of family patterns specially designed for the machine is available in eight leaflets at £1.00 each. A complete set is included in the prize.



PLUS YARN

Two of the yarns used in the patterns are 'Naturally' pure wool DK and 'Trophy' acrylic. BSK of Bedford, who stock these yarns, have added cones in three shades of Naturally and one of Trophy to the prize.

Shopping details: The KX-350 Home Knitter and the eight pattern leaflets for it are available from your local Brother dealer. The yarns, machine and patterns are also available by mail order from BSK Ltd., Murdock Road, Bedford MK41 7LE. Tel: 01234 217096. Their price for the KX-350 is £169; pattern leaflets are £1.00 each, 'Naturally' DK costs £7.50 per 500g cone and 'Trophy' costs £3.25 per 500g cone.

HOW TO ENTER

To win this complete prize package, you must first thread your way through the cryptic clues provided by reader, Margaret Harris of Tiverton, Devon who sent her puzzle to the 'Dear Anne' page. Margaret has devised an acrostic, so use the very first letter of each answer to produce a four-word phrase (6, 6, 3, 5) which

describes something many of us are guilty of doing.

Find the phrase, write it on a postcard, add your name and address and post the card to February Competition MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. All entries must arrive by 28th February 1995 to be eligible.

CRYPTIC PUZZLE

- 1) It would make Cilla cry without a learner. (7)
- 2) Give Eric a large account for creating holes. (4,8)
- 3) Mix vinegar together with a yawn for this. It's often thick and always economical. (7,4)
- 4) Aversion at bib sorts out these explanations. (13)
- 5) Try to ferry Dean to the East, to hold thread in place. (4,6)
- 6) Holy man with an irritation? (6)
- 7) A learner among the tribes to produce a kind of stitch, or a sign of hard-working hands. (7)

8) Learn with ultra-violet how to undo knitting. (7)

9) Tram went North, say, not part of a ship though. (4, 4)

10) This could stain the air . . . probably blue by the time the piece is finished! (8)

11) Double teen done to a T, without love. (6,4)

12) The gent has arms. Hopefully well-fitting! (8)

13) Has the Editor been led astray? Sounds a prickly one! (6,3)

14) Right at the beginning and ending of each row, etc., sighted. (4,6)

15) Accessory that rhymes with binder. (6)

16) Left inside the bank, producing nothing. (5)

17) Alfred, shortly, around Rio, at the end of the beginning. Right, first time! (8)

18) This can apply to latches, wool shops and mouths! (4)

19) The King has tint mixed up inside him to produce a sample of it. (8)

20) Right in the middle of the pies somehow, and often colourful. (6)

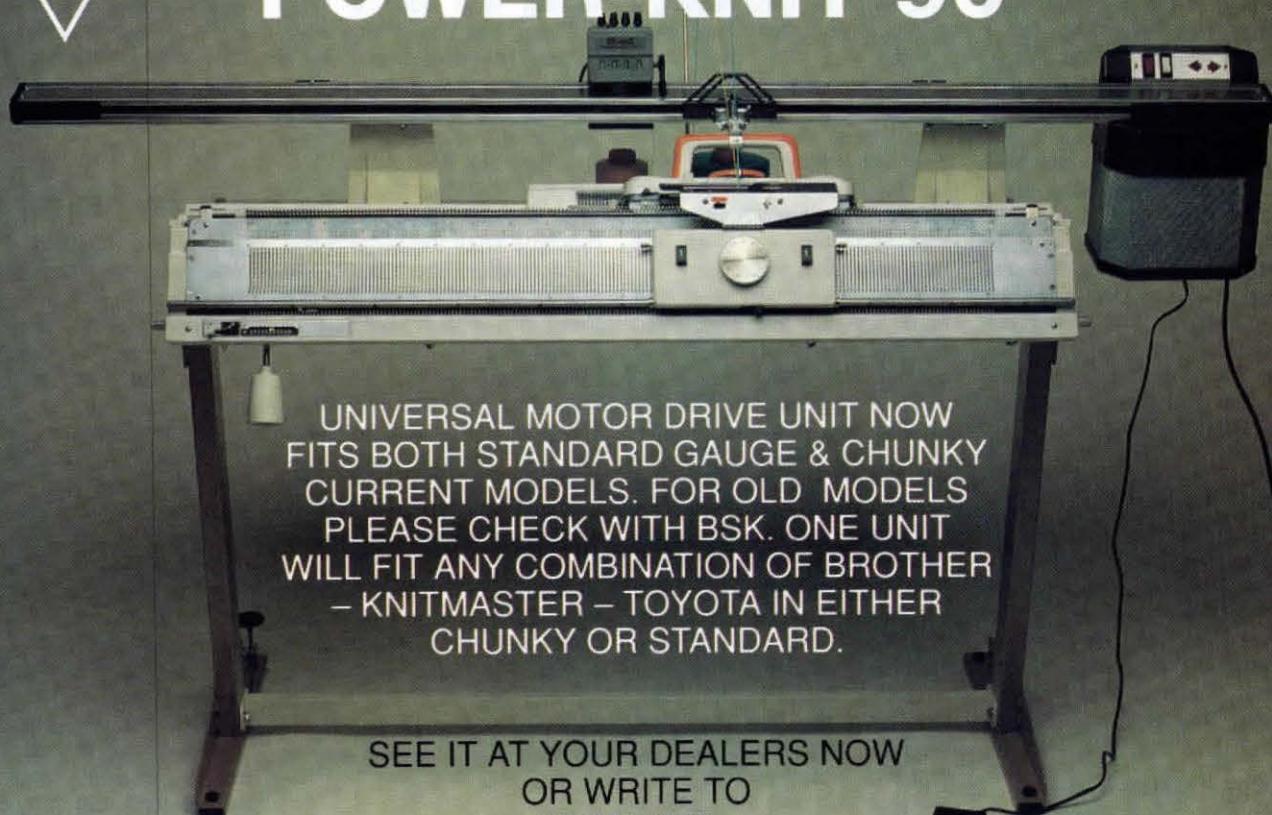
COMPETITION RULES

1. Only one entry per person will be accepted.
2. This competition is open to residents of the UK only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 28th February 1995. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.



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DUOMATIC UPDATE

A HELPING HAND

Fairly easy, for knitters with some experience is the instruction you will usually read at the top of any patterns I have written. There are other options which I could use; sometimes easy to knit might fit the bill – but it all depends upon the experience of the knitter.

Hazel Duignan

Easy to knit for an experienced knitter is not always easy for a beginner so, like many others, I wriggle out of the decision by indicating that the pattern is *fairly easy for knitters with some experience!* The wording is suitable for most knitters – and I always feel that I can add a few paragraphs for the benefit of those knitters who need a little extra help.

I hardly ever use the term *for experienced knitters only*, because I never cease to be amazed at the work absolute beginners can manage on a Passap machine! The E6000 is, of course, especially easy to use because it flashes the instructions to you from the console in any one of three languages. What more could you ask for!

The stitch pattern I've used for this month's pin tuck jacket on page 55 is quite easy to knit – as long as you use black strippers. However, I thought that some knitters might like a few hints and tips before starting to knit the design.

BUTTON AND BUTTONHOLE BAND

The garment is knitted sideways, so I've suggested that you knit the button and buttonhole bands without electronics. This is because there is no cast-on programme which exactly fits the bill!

INCREASING

After knitting the button band, you increase stitches to shape the neck edge. I push up one needle on each bed and put a

pusher under the front bed needle. This ensures that the stitch is knitted on the first row after the increase is made.

LATCH TOOL CAST-OFF

The next knitting technique used is casting off stitches to shape the armhole. I like to transfer the stitches to be cast off on to the front bed, before casting them off by hand. I use the yarn from the feeder to knit them by hand, leaving a fairly long loop of yarn on each needle.

Starting from the end nearest to the lock, slip the first stitch on to the latch tool and push it behind the latch. Hold the latch open with the first finger of the hand holding the tool and this will keep the stitch safely in place.

With the flat side of the hook against the needlebed and in the centre of the loop of the second stitch, push up the butt of the second needle slightly. You will now be able to slip the second stitch into the hook of the latch tool very easily.

Release the latch, pull the second stitch through the first then push it behind the latch and hold it in place, as before. Continue in this way until the required number of stitches have been cast off. Put the last loop on to the end needle on the back bed before checking that all empty needles are in rest position and the pushers are in the rail.

Continue to knit, decreasing one stitch on each bed according to the instructions. Place

markers and then increase as instructed in the pattern.

CASTING ON

The instruction which follows requires you to cast on 48 stitches. If you're a beginner, you may be nervous about dealing with such a large number. I like to push up the required needles on both beds then, by hand, I make a zig-zag row across these needles – just as the machine does on the first row of a cast on.

I knit two tubular rows – again by hand – just as the machine knits the second and third rows. I then bring the pushers out of the rail and put them into working position. It is possible to arrange each pusher, by hand, in the pattern sequence to start patterning straight. This is not essential but if it is done, it means that the first row of knitting over the cast-on stitches will be in pattern rather than full needle rib.

Don't forget to alter the end right stitch if you changed it after casting off 48 stitches previously. Now, knit on – repeating the armhole shaping as instructed – until you reach the end of the patterning.

ELECTRONIC ROW COUNTER

At the end of the patterned

area of knitting, you must remember to return the electronic row counter to 0 before switching off. This will make life easier when you come to knit the sleeves. To do this, press the COR button; at L end needle press 12-ENT and at R end needle press 33 ENT. Press 0. When the console row counter has returned to – – – SX, switch off. This sets the limits for the sleeve cast-on.

A NEAT CAST-OFF EDGE

Add one end of yarn to the two already in the feeder to knit the buttonhole band. If you wish, you can cast off the stitches – but the edge looks much better if you work as follows:-

Using waste yarn, knit four rows with locks on GX/N then, pull down a loop of yarn between the beds and knit four rows on N/GX. Knit a few rows with locks on N/N and release from machine.

Steam the waste yarn and the edge of the band. Unravel the waste yarn over the rows knitted on N/N. Cut the loop of yarn and unravel three rows at each side of the band. This leaves just one row of waste yarn at each side.

Thread a tapestry needle with three ends of main yarn, making sure that there is sufficient length to sew all along



the edge. With the right side of the garment facing you, hold the band between the first finger and thumb of your left hand.

Unravel a few stitches in waste yarn, push the needle into the first stitch at the front and pull the yarn through the stitch. Take the needle over the top of the work and bring it forward, through the first stitch at the back and then through the next stitch at the front. You are simply over-sewing through the loops of the last stitches knitted in main yarn. Undo the waste yarn as you sew.

Work along the row until all the open loops have been oversewn, then fasten off securely. I'm sure you can now understand why you must start off with sufficient yarn to complete the row!

If you haven't used this method of finishing before, it's a good idea to try it out on a small piece of tubular knitting – so that you have an idea how long the sewing thread needs to be and what tension is required on it whilst over-sewing. Once you've perfected the technique, I'm sure you'll agree that this method of finishing a tubular band is really neat and very similar in appearance to a cast-on edge. It's also quick and easy!

A USEFUL CAST-OFF EDGE

You'll knit the sleeves next and there should be no problems because there's a simple, racking cast-on followed immediately by Pattern A. Remember to reset the end needle numbers for increasing and decreasing! It's important to ensure that the cast-off edge is not too tight, so you might like to try the following method.

Reset the row counter on the console to 000 and switch off. Transfer the back bed stitches to the front bed needles, leaving empty back bed needles in working position.

Set locks to N/N, stitch size to 5½/5½ and knit one row. Drop the front bed. Push the 'knots' between the beds and towards the back bed to enlarge the front bed stitches a little. Using a latch tool and starting at the right, pick up the left side of the first stitch on the front bed. Push the hook of the tool down into the

centre of the second stitch and, as soon as the first stitch slips behind the latch of the tool, pull up the tool – catching the left side of the second stitch and pulling it through the first. This is much easier to do than to read, so do try it if you haven't already done so!

Push up the front bed and release all stitches from the front and back bed needles.

PASSAP METHOD FOR JOINING

The cuffs, welts and collar are all easy to knit. I have used the Passap method to join them to the garment and, for readers who have not tried it yet, here are the instructions.

After knitting the last row of the cuff, or other piece of knitting, lay the garment on to the back bed of the machine with the right side facing the ceiling and the edge to be joined towards you. Pull the back bed needles a little way through the edge of the garment.

Transfer all front bed stitches to the back bed needles so that you have a 'sandwich' of one back bed stitch, the garment edge and one front bed stitch on each back bed needle. Push the front bed needles to rest position.

Knit one row by hand over the back bed needles, making a big loop on each needle. Put your hand under the garment to check that the needle butts are kept in a nice, straight line. Drop the front bed.

Turn the garment over on to the front bed and, working from right to left, latch off the big loops pulling the end of yarn through the last loop to secure. Again, if you have not used this method before, try it out on a small sample first.

EASING TO FIT

It's important that you attach your garment evenly across the width of the band. The neck and welts are easy to pick up, but the cuffs are narrower than the sleeve edge, so they must be eased in to fit. The best way to do this is to pull both end needles through the sleeve edge, then pull the centre needle through the centre point on the sleeve. Now ease in the edge to fit the cuff.

If you prefer not to use this method, here's an alternative.

After knitting the last row of the band, set locks to N/N, knit one row and cast off. You will then have to sew the bands in position, on the garment.

LINING THE JACKET

I do hope that you've learned something from this article, even though you may not wish to knit the garment. If you do make the jacket and can use a sewing machine, I suggest that you make a lining for it – using the diagram and measurements to make a pattern. Remember to add extra seam allowance and make the back 5 centimetres (2 inches) wider than the diagram. Use this ease to make a small pleat – stitched down about 4 centimetres (1½ inches) down from the top at the centre back neck and the same distance up from the hem. I also like to make the sleeve lining about 4 centimetres, (1½ inches) longer than the sleeve. I fold the lining and press it neatly to cover the stitching. This ease

is necessary to prevent the lining from pulling when the garment is worn. However, even without a lining, the jacket will keep its shape – because the wool content in the yarn and the stitch pattern used will keep the fabric firm.

FINAL THOUGHTS

There's just one more thing you might need to know! To increase the length of the jacket or sleeve, you will need six extra stitches for each 2½ centimetres (1 inch) required. Add these extra stitches to the hem edge of the jacket and to the number of stitches cast on for the sleeve. If you do this, you will not need to re-calculate the increases and decreases!

With these hints and tips, I'm sure even novices could tackle the duomatic jacket pattern this month. All you'll need is a little muscle power to move the carriage across the bed – or you could invest in a motor to help you!

Happy knitting.



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PROGRAM

Prog - ENT
Erase - ENT
Cast On - 3 - ENT
All St Patt - NO
St Patt A - DOT - ENT
Reader - READ CARD
Alter - NO
Knit Tech - 253 - ENT
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
L Needle - 78 - ENT (Sleeves - 12 - ENT)
R Needle - 60 - ENT (Sleeves - 33 - ENT)
Start Cast On - NO (Sleeves - ENT)
Starting Position - ENT
Cast On - Press ABC once (Sleeves - ENT)
Follow instructions as usual

BODY

Handle down. Orange strippers. Set up 78 Ns at left and 60 Ns at right of centre on each bed in WP for full needle rib. 138 Ns on each bed. (E6000 - knit band without electronics). Set lock on N/N and ss to 3½/3½. Using three strands of MY, K 1 row. Set lock on CX/CX and ss to 4/4, K 2 rows. Set ss to 4½/4½, K 2 rows. Set ss to 5/5, K 2 rows. Set RC at 000. Set ss to 5½/5½, K 26 rows. Set lock on N/N and ss to 4¾/4¾, K 1 row. Arrange pushers in WP under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. (E6000, Pattern A.) Set RC at 000. Set lock on N/HX and Deco setting 2. Break off one strand of yarn and pull it down between the beds. Change to black strippers.

SHAPE NECK

K 14 rows. Inc 1 st on each bed at right edge on next and every foll 4th row until there are 149 sts on each bed, then on every foll 5th row until there are 153 sts on each bed. K 3 rows. Cast on 5 sts on each bed at right edge. 158 sts on each bed. RC shows 78. K 120 [146, 172] rows. RC shows 198 [224, 250].

SHAPE ARMHOLE

Cast off 48 sts on each bed (see Knitting Notes) at beg of next row, K 3 rows. Dec 1 st on each bed at right edge on next and every foll 5th row until 100 sts rem on each bed. RC shows 248 [274, 300].

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap/Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Hush Knit Mayfair. (Using two strands together, Yarn Guide No. 10.)
2 x 500g cones in Cinnamon (MY).
9 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 640g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further mail order information about this yarn please write to Hartington Yarns, Unit 5, Balloon Wood, Coventry Lane, Beeston, Nottingham NG9 3GJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 105 [115, 125] cm, 41½ [45½, 49½] in.
Length to shoulder 71.5 cm, 28 in.
Sleeve seam 38 cm, 15 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches on back bed to 21 cm and 100 rows to 10 cm, 4 in measured over Pattern A (stitch size approximately 4¾/4¾) with Duo 80 lock on N/HX and Deco setting 2; E6000 machines set for Knit Tech 253.

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare punchcard or reader sheet from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. The front bands are knitted using three strands of yarn without electronics. All other pieces are knitted using two strands of yarn.

Remember to put a pusher into blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased on front bed.

Use black strippers for pattern and pin tucks.

Inexperienced knitters who would like to knit this garment should read Duomatic Update on page 52 before starting to knit.

Place marker at each end. K 1 row. Inc 1 st on each bed at right edge on next and every foll 5th row until there are 110 sts on each bed. K 3 rows. Cast on 48 sts on each bed at right edge. 158 sts on each bed. RC shows 298 [324, 350]. K 120 [146, 172] rows. RC shows 418 [470, 522]. Place marker at right edge. K 89 rows. RC shows 507 [559, 611]. Place marker at right edge for centre back neck. Set RC at 000. K 89 rows. Place marker at right edge. K 120 [146, 172] rows. RC shows 209 [235, 261].

SHAPE ARMHOLE

Cast off 48 sts on each bed at beg of next row. K 3 rows. Dec 1 st on each bed at right edge on next and every foll 5th row until 100 sts rem on each bed. RC shows 259 [285, 311]. Place marker at each end. K 1 row. Inc 1 st on each bed at right edge on next and every foll 5th row until there are 110 sts on each bed. K 3 rows. Cast on 48 sts on each bed at right edge. 158 sts on each bed. RC shows 309 [335, 361]. K 120 [146, 172] rows. RC shows 429 [481, 533].

SHAPE NECK

Cast off 5 sts on each bed at beg of next row. K 3 rows. Dec 1 st on each bed at right edge on next and every foll 5th row until 148 sts rem on each bed, then on every foll 4th row until 138 sts rem on each bed. K 13 rows. RC shows 507 [559, 611]. (At this point, return electronic RC to 0 on E6000 machines and cancel electronics.) Add one extra strand of yarn to the two already in the feeder. Set lock on N/N, K 1 row. Change to orange strippers. Set RC at 000. Set lock on CX/CX and ss to 5½/5½. K 16 rows. Make buttonholes over foll groups of 4 Ns:- 74-71, 53-50, 32-29, 11-8 at left and 11-14, 32-35, 53-56 at right of centre 0 on each bed. K 10 rows. Set ss to 5/5, K 2 rows. Set ss to 4½/4½, K 2 rows. Set ss to 4/4, K 2 rows. Either K a few rows in WY and release from machine (see this month's Duomatic Update) or, if you prefer, cast off.

SLEEVES

Handle down. Orange strippers. Set up 12 Ns at left and 33 Ns at right of centre on each bed for full needle rib. 45 Ns on each bed. (E6000 machines should use Cast On 3.) Set lock on N/N and ss to 4¾/4¾. Rack one turn to the left. Using two strands of MY, K 1 row.

Rack one turn to the right. K 1 row. Arrange pushers in WP under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. (E6000, Pattern A.) Set RC at 000. Set lock on N/HX and Deco setting 2. Change to black strippers. Inc 1 st on each bed at left edge when RC shows 2 and then on foll 32 alt rows and at the same time inc 1 st on each bed at right edge when RC shows 2, 6, 10, 14, 18, 22, 26, 30, 34, 38, 42 and 46. 90 sts on each bed. K until RC shows 430. Dec 1 st on each bed at left edge on next and foll 32 alt rows and at the same time dec 1 st on each bed at right edge when RC shows 450, 454, 458, 462, 466, 470, 474, 478, 482, 486, 490 and 494. 45 sts rem on each bed. K until RC shows 496. Cast off.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press care-

fully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

RIGHT FRONT WELT (all machines)

Handle down. Orange strippers. Set up 62 [68, 74] Ns on each bed in WP for full needle rib. * Set lock on N/N and ss to 3½/3½. Using two strands of MY, K 1 row. Set lock on CX/CX and ss to 4/4, K 2 rows. Set RC at 000. Set ss to 5/5, K 8 rows. Counting from right edge, make a buttonhole over 3rd, 4th, 5th and 6th needles on each bed. K 9 rows. Set RC at 000. ** Set lock on GX/N and ss to 5/5½. Change to black strippers. K 10 rows. Set lock on N/N, K 2 rows **. Rep from ** to ** until RC shows 70. Join to lower right front by Passap method, gathering lower edge evenly. If you don't want to use the Passap method, set lock on N/N, K 1 row, cast off, then join to lower right front *.

LEFT FRONT WELT

Work as for Right Front Welt, omitting buttonhole and reading left front for right front.

BACK WELT

Handle down. Orange strippers. Set up 116 [128, 140] Ns on each bed in WP for full needle rib. Work as for Right Front Welt from * to *, omitting buttonhole and reading back for right front.

CUFFS

Handle down. Orange strippers. Set up 55 Ns on each bed in WP for full needle rib. Work as for Right Front Welt from * to *, omitting buttonhole and reading sleeve for right front.

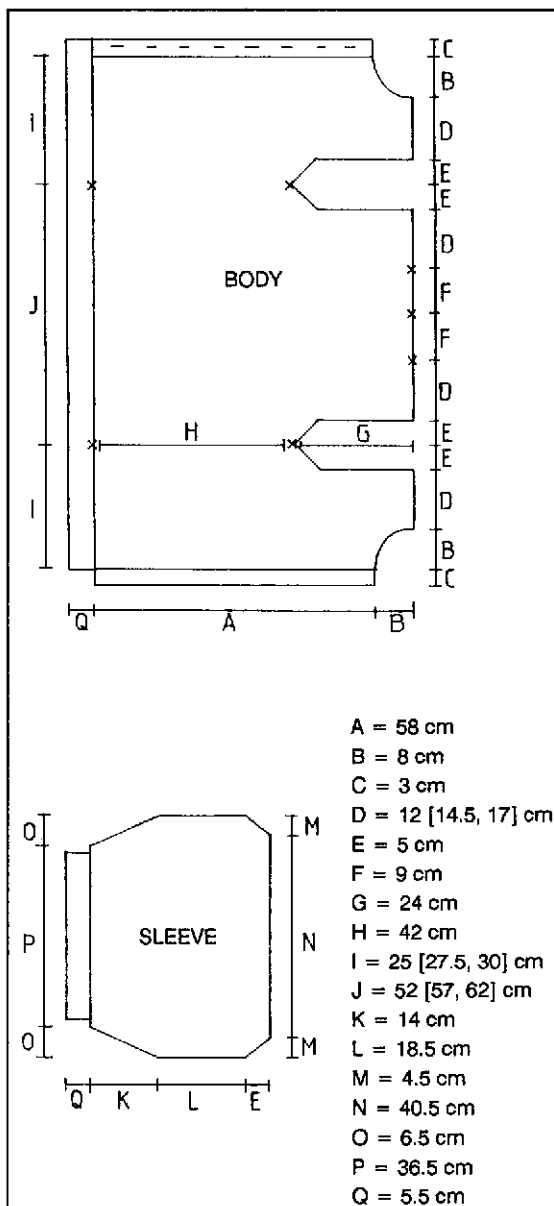
NECKBAND

Join shoulder seams. Handle down. Orange strippers. Set up 117 Ns on each bed in WP for full needle rib. Set lock on N/N

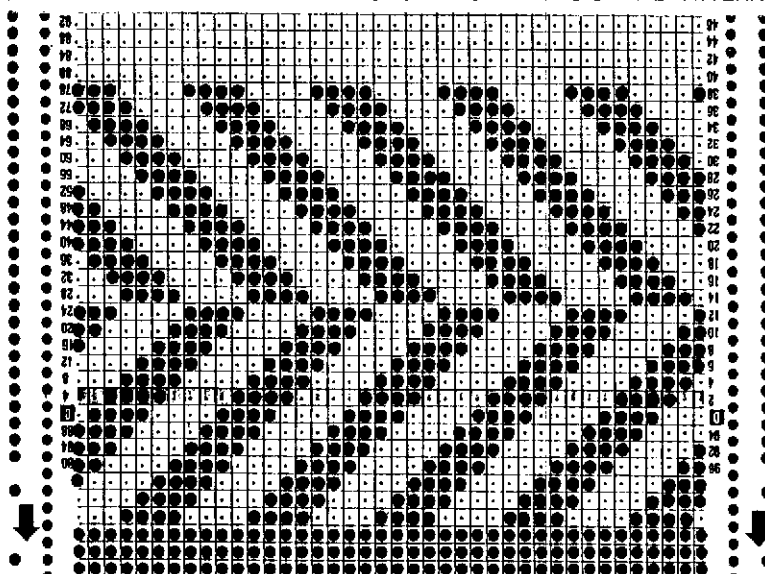
and ss to 3½/3½. Using two strands of MY, K 1 row. Set lock on CX/CX and ss to 4/4, K 2 rows. Set RC at 000. Set ss to 5/5, K 6 rows. Counting from left edge, make a buttonhole over 3rd, 4th, 5th and 6th needles on each bed. K 5 rows. Set RC at 000. * Set lock on GX/N and ss to 5/5½. Change to black strippers. K 10 rows. Set lock on N/N, K 2 rows *. Rep from * to * until RC shows 46. Join to neck edge as for welts.

MAKING UP

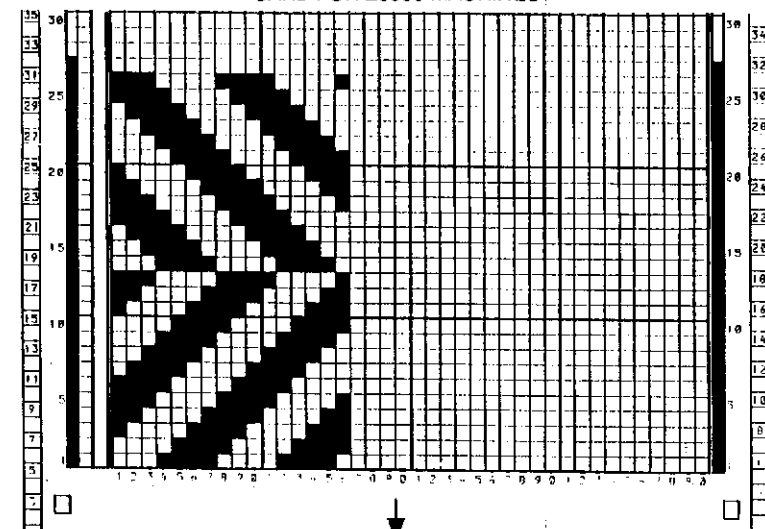
Join sleeve seams. Join side seams of welts. Set in sleeves. Turn full needle rib sections of welt, cuffs and neckband to wrong side and catch down. Join full needle rib to pin tucks approximately 3 cm, 1 in from edges of neckband and right front welt at buttonhole position. Use a stitch which will not be visible on right side. Neaten open ends of remaining bands. Finish buttonholes and sew on buttons to correspond.



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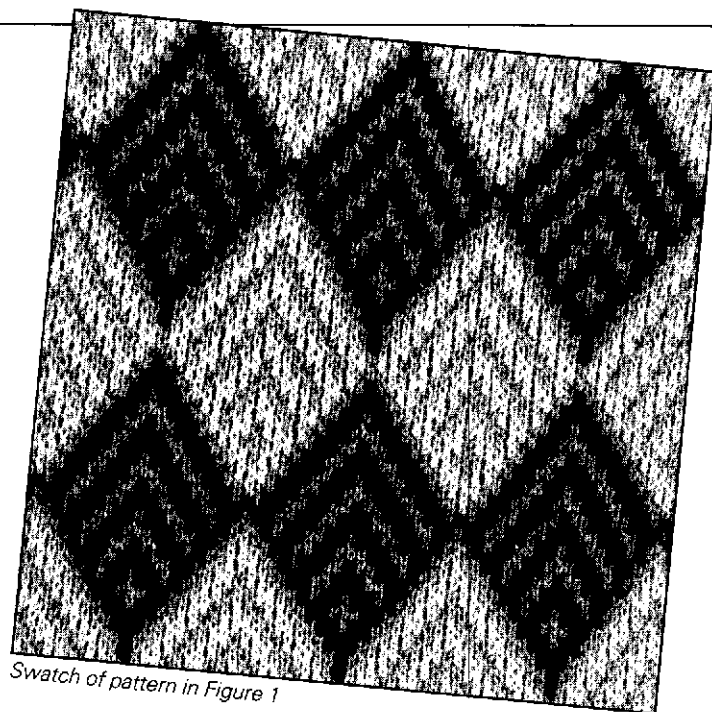


SILVER SCENE

USING YOUR PE1 DESIGN CONTROLLER

This month, I'm continuing my campaign to encourage you to use your Design Controller for more than simply controlling pattern knitting and saving designs on the memory card.

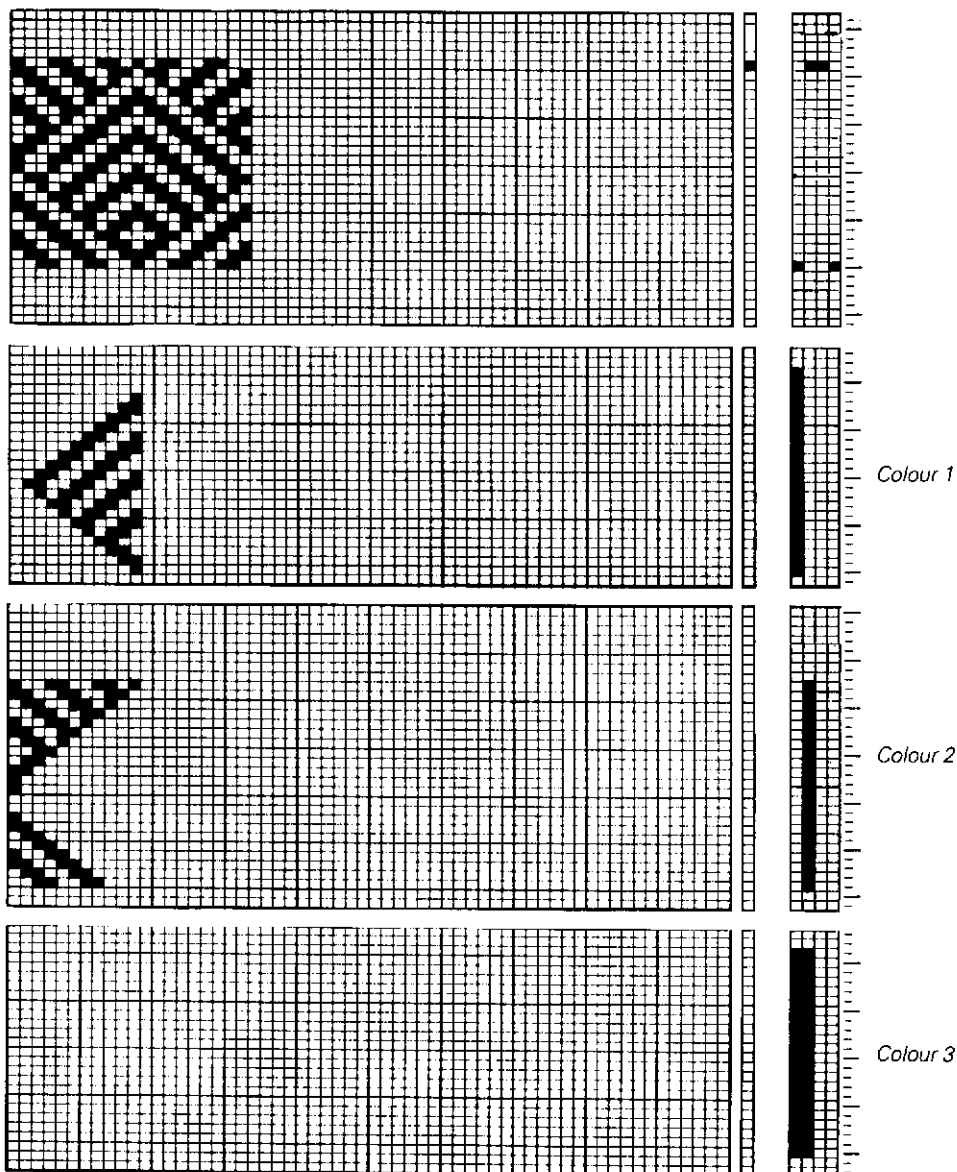
Liz Norton



Swatch of pattern in Figure 1

FIGURE 1

Programming a two-colour pattern from the basic mylar sheet pack for three colours
Original pattern from the basic pack, re-printed by kind permission of Silver Reed



The pattern is 22 rows long and 11 stitches wide. The markings in the instruction column indicate the colour and also indicate the first and last rows of the pattern. I saved time by marking only the left half of the pattern and knitting with the mirror chevron light on.

The additional Design Controller facilities can extend your pattern knitting a lot. They are easy to use and you don't need to be a qualified designer or computer operator to use them.

This month, I'm writing about the programme for knitting several colours in one row. In some manuals, the program is called *multi-coloured jacquard*. However, it can be used for single bed knitting, including knitting with the AG50 electronic intarsia carriage.

Until the arrival of the Design Controller and this program, marking up a mylar sheet for a design of more than two colours was tedious and it was easy to make mistakes.

You still have to separate out the colours, but instead of doing it row by row, you separate the elements of the design that will be knitted in the different colours. Each colour is then marked out on a different mylar sheet. Let's suppose you want to knit a design in three colours – red and blue for the pattern and green for the background. The part of the design to be knitted in red is marked on one mylar sheet, the blue on a second and a third blank mylar sheet is used for the green background stitches.

In Figure 1, I've taken a design from the EC1 pattern pack and separated out different elements of the design, so that it can be knitted in three colours including the background. Each mylar sheet must have the same dimensions – even if, for some colours, some of the rows at

the beginning or end of the design or the stitches at the edges are blank because the colour concerned doesn't appear in those areas.

The first three columns of the instruction column – that is, the column immediately to the right of the pattern grid – are marked to indicate the colour in which that part of the design is to be knitted. Each of the first three columns has been given a value – and it is not simply 1, 2, 3 reading from left to right. That would mean that you could not indicate more than three different colours.

The three values – reading from left to right – are therefore 1, 2 and 4. The marks in these columns are added up horizontally to indicate which colour to use. So, a mark in column one only indicates colour 1 and in column two, only colour 2. If both columns one and two are filled in, it's colour 3 – and so on. (See Fig.2.)

The Design Controller program starts as all programs do – read, number of rows, F4, number of stitches. However, instead of keying in =, as you do when using the basic program, you key in F3 to tell the Design Controller that you wish to use more than two colours in a row. Finally, you key in the number of colours to be used.

The program is now complete and, when you press =, the Design Controller will say rows set in the usual way. Insert the mylar sheet for colour 1 and read it in the usual way. Instead of *completed*, OK showing when the mylar

sheet has been scanned, the Design Controller will again show *rows set* and you feed in and scan the mylar sheet for colour 2. Don't forget to use the inspection light as you do this!

You continue like this until the mylar sheet for the final colour has been scanned. The Design Controller will then flash *completed* and OK will be displayed.

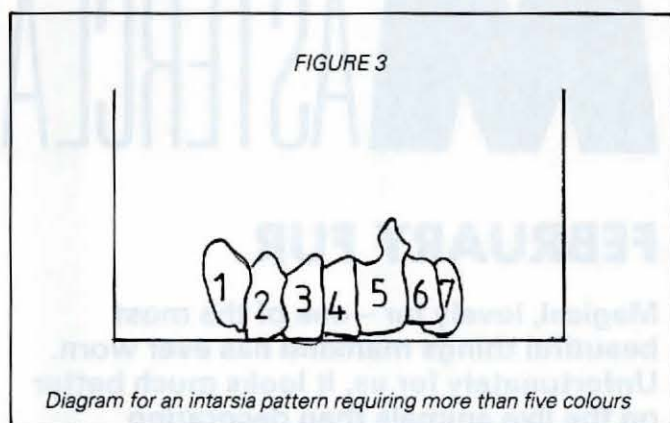
When separating the design into its various colours, you can number the colours as you wish – but it is vital to remember that the blank sheet for the background colour must be the highest number and the last sheet to be scanned. If you scan the blank sheet in any other order, the machine will not be able to program the pattern properly.

When all the mylar sheets have been read in and the Design Controller is displaying OK, keying in *knit* and = displays the pattern in the form it needs to be in to knit several colours in one row. It won't look anything like the design you fed in – though, if you ever programmed a multi-colour design yourself in pre-Design Controller days, you'll recognise the general appearance.

The Design Controller has programmed the stitches for colour 1 of the first row of the original design on row one of the Design Controller; the stitches for colour 2 of row one of the design on row two of the Design Controller and the background stitches for row one of the design on row 3. The carriage is set to slip and, after knitting three rows – one in each colour – one row of the original design has been knitted.

In fact, most of us don't want to change yarns by hand and therefore use a colour changer for this sort of knitting. This means that you can only change colour every two rows. So the double-length button must be used so that each row is knitted twice. This elongates the design and the original design must be chosen with this in mind.

This also produces more floats, so many knitters chose to knit this type of design as double jacquard. When doing so, you *don't* use the double jacquard button because the Design Controller has already programmed the pattern in a form which is suitable for knitting jacquard. The knitting sequence is also different to



ordinary two-colour jacquard. You start from the left, knitting with colour 1 and changing colours every two rows.

You can knit designs as basic striped jacquard, with the ribber knitting every row, by setting levers on 1. Alternatively, knit as bird's-eye jacquard if you have an RJ1 carriage or an SRJ70 or FRJ80 ribber. For this, the set levers are on 0 and the select levers on 1 – 1. This, again, alters the proportions of the original design.

If you key in = when the pattern is displayed, the pattern row number will be displayed at the right of the screen and the number of colours to be used will show at the left.

This program can be used for up to five colours in a row, though it is suggested that – when knitting Fair Isle or double jacquard – you limit yourself to four colours. The program can also be used with the AG50 electronic intarsia carriage and with that, you can use the program for up to five colours.

This doesn't mean that you can only use it for patterns with five or fewer colours in one row. If you need more than five colours, you can program two different colours on the same mylar sheet – as long as they are well separated on the original design and, therefore, separated on the mylar sheet and on the needlebed. You will then know that although the two groups of needles have been selected with the same pass of the intarsia carriage, the first group is for one colour and the second for another.

As an example, Figure 3 is a representation of an intarsia design. Including the background colour, eight different colours are required in the same row. Colours 1 and 4 could go on mylar sheet one;

colours 2 and 5 on sheet two; colours 3 and 6 on sheet three; colour 7 on sheet four and the blank, background sheet is colour 8.

Since, with a complex design like this, you lay the yarns on the needles by hand, there is no need to use the double-length button and the proportions of the original design are not altered.

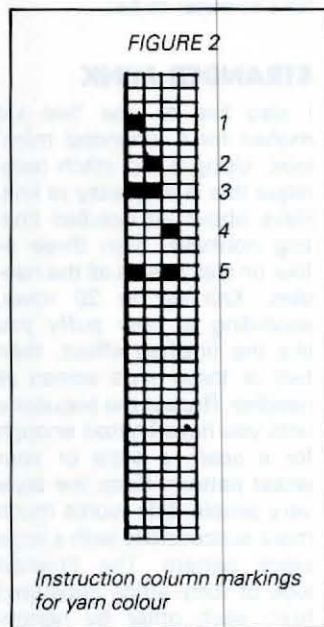
Some intarsia patterns will require more than the 60 stitches of a single mylar sheet. For these designs, the program for several colours in one row can be combined with the program for patterns larger than 60 stitches and/or 150 rows. More of this next month!

SOURCES OF PATTERNS

Now let's turn to sources of patterns. Designs using several colours in a row are included in Silver Reed's current electronic pattern collections. However, if you look at your two-colour Fair Isle patterns in your basic pack, you will also find that many can be separated into three or more colours.

For example, Patterns No. 1-8 in the EC1 pattern pack (Figure 1), can be separated into three colours. If you examine your basic patterns with this technique in mind, you'll find a lot of possibilities that are very easy to re-program in this way.

The only intarsia designs that Silver Reed has programmed for the AG50 are those supplied with the carriage. However, once you understand the program – and I hope you now do – you can use any intarsia design with it. I would suggest starting with a fairly simple design with large blocks of relatively few colours. This will be easier to program and to knit!



M^ASTERCLASS

FEBRUARY FUR

Magical, lovely fur – one of the most beautiful things mankind has ever worn. Unfortunately for us, it looks much better on the live animals than decorating humans!

Mary Dowse

Thankfully for the animals, one rarely sees a fur coat worn now in the UK – though in the rest of Europe it's another matter. As soon as there is a chill in the air, out come the most lavish and wonderful fur coats, sometimes synthetic, but all too often very real.

So what do you do if you love fur but won't allow yourself to wear it? You can buy fur fabric, but a good one is expensive. So – why not knit it? You can knit almost anything, from ermine tails to

great big fur collars and muffs or even entire coats.

PINK PANTHER?

Perhaps the easiest way to make a patterned fur is to use a suitable leopard or other spot in Fair Isle (Ann Durkan has one). Knitted in straightforward wool, or using chenille or mohair, you can knit a marvellous 'skin' pattern. You could even knit a 'head' and make a padded fur scarf to wear round



ing one cheek, worn with a full-skirted black suit.

Yards of white rouleau, sewn to the edge of a black shawl in four inch loops with a black bead on each loop, looks great and so do lengths of white mohair with about an inch of black at one end. Made in fine kid mohair, these look really feminine and pretty, edging a big white 'ermine' collar or just as a decoration for a sweater or hat.

your neck, complete with paws and tail. One of the fun bonuses of knitting your own fur is that you are not limited to the usual fur colours, so if you fancy a pink panther or a ruby lion, why not?

If you have a machine which knits 'pile' fabric, this gives you a ready-made short fur, very effective in black pile on a white ground.

ERMINE TAILS

My particular favourite, an edging of ermine tails, looks great on black and white or almost any colour. The idea came originally from a late 40s – early 50s photograph of Princess Margaret in a charming small black hat, with a bunch of ermine tails caress-

STRANDED MINK

I also like to use fine kid mohair for a 'stranded mink' look. Using a slip stitch technique this is very easy to knit. Have about 20 needles knitting normally, then three or four on slip, across all the needles. Knit up to 20 rows, according to how puffy you like the finished effect, then two or three rows across all needles. Repeat the sequence until you have knitted enough for a scarf, a stole or your jacket pattern. Keep the style very simple; this works much more successfully with a large stitch pattern. The finished look of furry strips separated from each other by narrow

tight bands makes a superb 'mink' jacket or coat, but if you don't feel like coping with a big garment, it also makes lovely collars or cuffs.

Another way to use a slip pattern, which used to be very popular and is worth reviving since it makes an excellent puffy and furry fabric, is to set your machine to knit and slip alternate needles (Card 1 locked on one row). Knit about 20 rows, then knit two rows of stocking stitch. Repeat this sequence continuously. You can make a lighter fabric by having a few more rows of stocking stitch between each big tuck, but for a collar or 'fur', they work best close together. These tucks can be even more effective in groups – say a tuck of 10 rows, then 20, 40, 60, 80, 60, 40, 20 and 10 again. These graduated tucks, with plain knitting between, make still more luxurious garments.

SHEEPSKIN

If you are a spinner and have

some carded fleece handy, you can make a real 'sheepskin' fur (make sure the fleece has been washed first if you want it to look lovely). Take a thinnish length of fleece and wind it over and under your needles – say over one and under two or three – then knit a row with background yarn and repeat as closely as you like for 'sheepskin'.

WEAVING

When you include the 'weave' technique, particularly if you use mohair for the weaving, you add a whole new dimension to your 'fur' and you should be able to do this however simple your machine.

Choose a simple stitch pattern with short floats and just weave, or pick one with longer floats and cut them to make a pile. Make sure that you have a minimum of two or three stitches 'woven in' between your floats to anchor them firmly.

This isn't usually a problem, in fact if you use a 'weaving throw' thicker than the background yarn, you can even get away with knitting in Fair Isle. This technique is great used all-over but it also makes a good 'patch' of fur as decoration on a plain sweater or jacket.

FRINGE

Another technique that is absolutely fabulous for fur, is fringing. You can make it separately and sew it on, or knit it in as you work. The fringe can be made small, neat and regular, using a knitting needle as a gauge, still regular but deeper, using a ruler, or enormously long and shaggy. (I did mention how to make fringes in my article last month.)

FUN WITH FUR

Now, what to do with all your ideas? Try ermine tails on a large shawl, red perhaps for next Christmas, or to make a

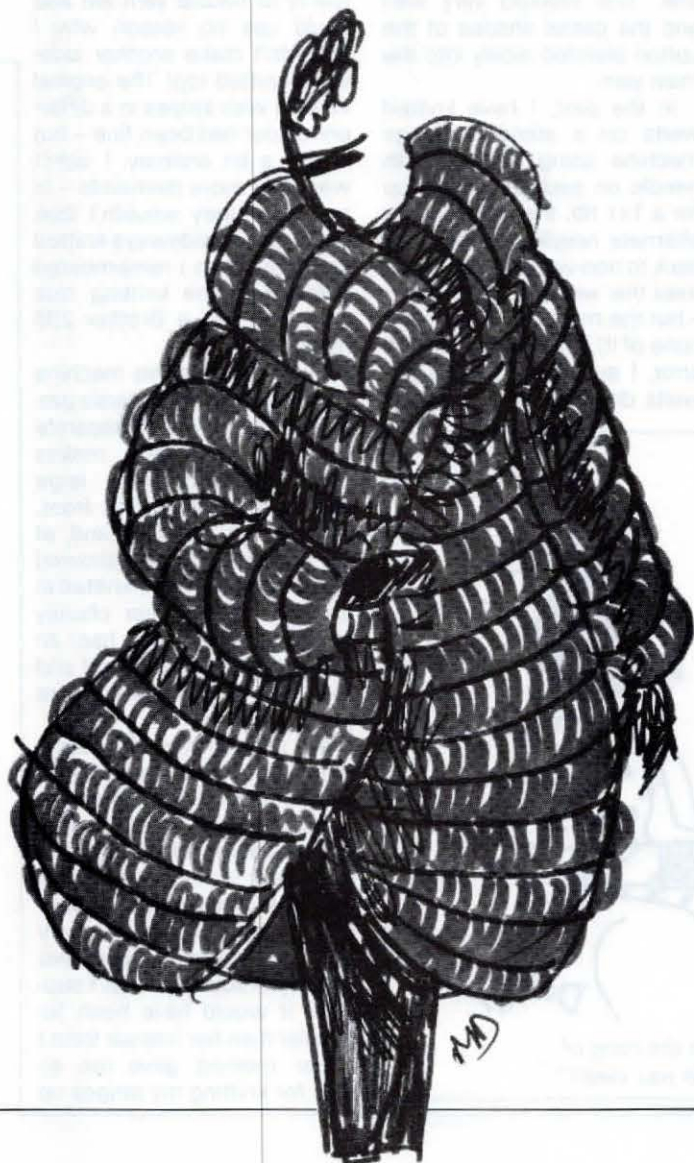
violet stole really royal. You could even line a coloured stole with white scattered with ermine tails like a royal mantle.

A 'leopard' Fair Isle pattern would make a wonderful sweater, or how about leopard leggings?

The slip fabric imitating stranded mink is very versatile indeed in kid mohair or fine wool. It is superb for big coats or jackets – light, warm and lovely – and the simpler the shape the better it will be.

The soft tucks also make a marvellous jacket or apres-ski top, if you are reasonably slender, but the same technique can be used to make a gorgeous 'fur piece' or boa to sling casually over your shoulder or round your neck.

Fringing, of course, can be delicate and fragile or enormous and shaggy – very elegant and sophisticated or cheerfully ethnic. Looped fringe, cut fringe, thin fringe, fat chenille fringe – the possibilities are endless. Do knit some!



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LATCH ON

THE RIGHT TOOLS FOR THE JOB

When you read this article, it will be the middle of winter – but I'm writing it on what feels like the hottest day in July! It's not really the best weather to inspire one to sit at a knitting machine!

Joan Lafferty

It may well be 100 degrees in the shade, but I have the attraction of my latest acquisition – a Brother 230 chunky machine. I also have a fair supply of fancy, summer yarns which are crying out to be used!

I have already made one successful summer top on my new, chunky machine using a white cotton/acrylic yarn with a slight slub. It was knitted sideways with short sleeves and, as there wasn't a great deal of yarn on the cone, I included some stripes in a similar yarn with a lilac fleck in it. I crocheted around the neck and sleeve edges and added a deep band at the lower edge.

Flushed with the success of this top, I decided to make another – using some beige yarn with considerably more 'twist' in it than the white. The yarn must have been in the cupboard for at least 15 years!

I had originally used it to make a long sleeved jacket with pockets. I knitted the bands and pocket tops in stocking stitch using an oddment of acrylic. I remember that it was very hard to knit on my standard gauge machine and somehow, the jacket didn't look right when it was finished. I also recollect moaning to a knitting friend that I didn't know what to do with the it!

My friend offered to unpick it and whisked it away before I was even sure she was serious about doing it! She duly unpicked the knitting and wound the yarn into balls on her wool winder. I don't think she steamed it – but it was hard to tell because the yarn

was full of kinks anyway! She unpicked all of it except the lower edges of the fronts, because I'd sewn on patch pockets and backstitched the edge of them above the top of the band.

I really took a dislike to the yarn, so it sat at the back of the cupboard for all those years. I'm not sure why I thought it would be just right for my chunky machine – but I did and out it came! I unpicked the pockets and steamed the yarn. The remainder had been wound so tightly that it didn't require any steaming!

This time, I decided to knit a waistcoat. Although the tension square knitted easily, I did remember that larger pieces are sometimes more difficult to knit, so decided to start knitting with waste yarn and add

the welts and bands later.

I had some oddments of cotton in different colours, so I knitted two-row stripes about 20 rows apart. The back was satisfactory, but it did look rather boring – so I thought that a few diamonds, in various places across the stripes on the front, would liven it up a bit!

For this exercise, I used my KnitLeader to position the first diamond about a quarter of the way across, but slightly to the front of it; the second in a similar position on the other side but a little closer to the under-arm seam and the third in the centre – carefully avoiding the front and armhole slopes.

I started to knit the diamonds three rows before I was due to start the stripe. I knitted the first stitch in the contrast colour, then set the machine to hold and pushed the pattern needles fully out to holding position. I knitted three stitches in contrast colour on the next row, then five stitches on the following row. After knitting the stripes, I reversed the diamond pattern – from five stitches to one. This worked very well and the pastel shades of the cotton blended nicely into the main yarn.

In the past, I have knitted welts on a standard gauge machine using every fourth needle on each bed. I set up for a 1x1 rib, then push every alternate needle on each bed back to non-working position. I tried this with my bouclé yarn – but the machine would have none of it! After much trial and error, I eventually knitted the welts downwards – by hand!

My hand knitting is not the most even, but with all the knobbles and bobbles already in the yarn, this really didn't matter!

I wanted a very firm button-hole band, in contrast to the loose-knit fabric I had deliberately used for the main pieces of the garment. I've found that is often possible to produce a narrow strip of knitting on a machine when it will not knit anything wide, so I tried knitting with every other needle on tension 5/5. It worked; it wasn't exactly easy to push the carriage, but I managed.

My only remaining problem was making the buttonholes. I could not manage my usual two-stitch hole, so I had to make do with one worked over just one stitch. I had some small buttons which fitted nicely – a stroke of luck that doesn't usually happen! However, as I'd started out considering the right tools for the right job, I blushed slightly because I knew that my thick yarn really cried out for rather more chunky buttons!

Since I had previously unpicked the long jacket, I had plenty of bouclé yarn left and could see no reason why I shouldn't make another sideways-knitted top! The original version with stripes in a different colour had been fine – but it was a bit ordinary. I didn't want any more diamonds – in any case, they wouldn't look right on a sideways-knitted garment. Then I remembered a friend at the knitting club who also had a Brother 230 machine.

The beauty of this machine is that you can knit intarsia patterns without using a separate carriage. My friend makes thick garments with large intarsia animals on the front. They're very colourful and, at our last meeting, she showed us a child's garment, knitted in four ply yarn on her chunky machine. The front had an eye-catching animal motif and the back and sleeves were plain.

To compensate for using thin yarn, she had woven another end of the same yarn under and over alternate needles. What an effort – but the end result was really good! (I was so stunned at all this work that I forgot to ask her why she hadn't simply used two strands of four ply – but I suppose it would have been far heavier than her intarsia front.)

Her method gave me an idea for knitting my stripes on



the next garment. By now, my oddments of cotton were almost used up – so I decided to add some pretty rayon that I'd been given previously. It came in a long, sausage-like package and it was fortunate that I noticed a little 'tail' hanging out before I thought about unwrapping it!

I pulled out the 'tail' and started knitting at the sleeve edge by casting on 38 stitches. With such a small number of needles, I had little difficulty weaving under and over them. I set the carriage for intarsia and knitted four rows. I noticed that one or two stitches had not caught at the end, but I managed to put this right and decided that the machine had mis-patterned because I hadn't used sufficient weight. It's no accident that Brother supplies five claw weights with the machine!

I changed to the next colour and had to cast on for the underarm. With about 80 stitches on the needles and five claw weights, the machine would not knit! I added a cast-on comb and distributed the weights evenly across and tried again. Even with the comb in place, the

machine still would not knit!

Off came the knitting and I put on my thinking cap – yet again. This time, I tried a technique I've used many, many times before in four ply acrylic yarn on a standard gauge machine. I push every alternate needle to holding position, set the carriage to hold and knit four rows in a contrasting colour. (This is, of course, tuck stitch!) It's very successful over a relatively small number of stitches on a sleeve, but not over the number of needles I was using. I was no further forward.

By this time, I felt like one of my students – ready to throw the machine and knitting through the window. (I really wouldn't do that to one of my machines and, in any case, I don't have the muscles for it!) I did stop for a second and wonder how much a knitting machine weighs and concluded it was too much when you have to carry it down lengthy corridors at school!

The only conclusion I could reach was that I was using the wrong tool for the job – the slippery rayon had to go... and I should have known

better than to try it out in the first place. By this time, I felt like a complete beginner.

A few years ago, I helped a design student with her practical work. She did the designs – I did the knitting; she got a first class honours degree – I was somewhat underpaid and felt sorry for a penniless student!

She designed a lacy top, using a *Stitchworld* pattern, with the largest number of holes which could be knitted into a garment. She bought expensive cones of rayon – which dropped almost as many stitches as were knitted. I became adept at picking up and darning in dropped 'holes'. (I felt that I deserved a degree in repair work!) I should have remembered that rayon and knitting machines do not mix! In fact, the wretched top dropped so much in length that she finally presented it as a mini dress. (Apparently, this passed muster with the examiners – but I hope she learned not to design in rayon again!)

At our last club meeting, we passed around some old magazines and looked back at the fashions of yesteryear – some

of which are back for a second time! An old member of the club – in service, not in years (I reckon I have that privilege on both counts!) – brought me a pattern and asked if I remembered it. Her memory was better than mine and she recollected that I had advised a beginner that it was too difficult to knit. My latest trials and tribulations made me think that some of us never learn!

You might be interested to know that I *did* make a bouclé top. I used a yarn that I knew was right for the machine – acrylic, double knitting yarn on a cone. For added interest, I pushed out every other needle. I set the carriage to 'part' (slip) knit and worked one row in a contrast colour, four rows plain in the contrast yarn and another 'part' row in it. As it looked fine on the purl side, I made up the garment 'inside out'.

My knitting machine is sitting by the open window, looking smug because it knows that it's not going to end up in the garden. I'm looking pretty smug, too – because the top was bought on the second occasion it appeared on my market stall!

Angela Gordon Products

Working Notes

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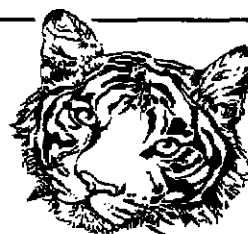
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Designed by

NAVAHO SUNSET

7

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap/Pfaff E6000 machines.

MATERIALS

Spectrum Linaria. (Yarn Guide No. 11.)
1 x 500g cone in Black (Col 1).
Approximately 200g Sunshine (Col 4) and 100g in each of the following colours:- Cardinal (Col 2), Flame (Col 3), and Honey (Col 5).
Pair shoulder pads.
Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 600g.

The fibre content of this yarn is 100% Acrylic. This yarn is available by mail order only, please contact Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 0484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 100 [103, 105, 108] cm, 39½ [40½, 41½, 42½] in.
Length to shoulder 66.5 cm, 26½ in.
Sleeve seam 53 cm, 21 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches on each bed and 92 rows to 10 cm, 4 in measured over Stitch Patterns A and B (Knit Tech 180) and Pattern C (Knit Tech 115) (stitch size approximately 4½/5).
25 stitches on each bed and 40 rows to 10 cm, 4 in measured over full needle rib (stitch size approximately 4½/4½).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare reader sheet from the chart provided. Cast-on comb was used throughout with no weights.

Use orange strippers.

For this pattern only, RC means the row counter on the front lock, not on the console.

Cut and sew method was used for the neckline.

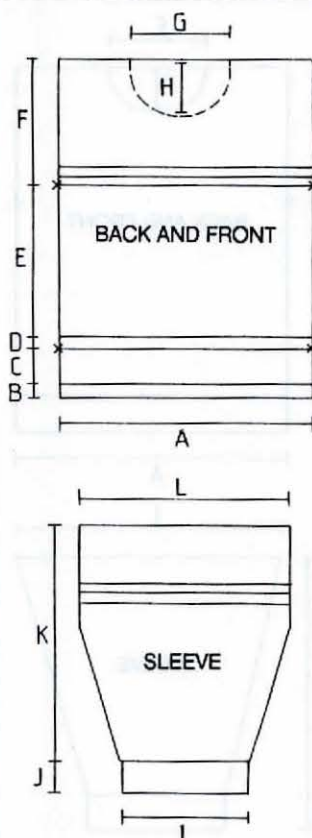
Barbara Hiti

Hang cast-on comb. Remove strippers. Set lock on CX/LX and ss to 3/3, K 2 rows. Set lock on N/LX and ss to 4/4, K 1 row. Change to orange strippers. Set RC at 000. Set lock on N/N and ss to 3½/3½, K 4 rows Col 1, 4 rows Col 4 and 2 rows Col 1.

STITCH PATTERN A

Follow console for set up. Set RC at 000. Set lock on BX ↔ /LX, ss to 4½/5. K 32 rows alternating Col 2 and Col 1, then K 32 rows alter-

68▶



- A = 50.5 [52, 53.5, 55] cm
- B = 2.5 cm
- C = 7 cm
- D = 2 cm
- E = 30.5 cm
- F = 24.5 cm
- G = 20 cm
- H = 12 cm
- I = 25.5 cm
- J = 6 cm
- K = 47 cm
- L = 41.5 cm

THREAD YARNS

Thread yarns from left to right as follows:-

- Col 1 Black
- Col 2 Cardinal (change to Honey when needed)
- Col 3 Flame
- Col 4 Sunshine

PROGRAM FOR BACK AND FRONT

- Prog - ENT
- Erase - ENT
- Cast On - 2 - ENT
- All St Patt - NO
- St Patt A - DOT - ENT
- Reader - Card Row 5 - ENT
- Alter - NO
- Knit Tech - 180 - ENT
- Enlarge/Position - NO
- Test - NO
- All St Patt - NO
- St Patt B - DOT - ENT
- Reader - Card Row 25 - ENT
- Alter - NO
- Knit Tech - 180 - ENT
- Enlarge/Position - NO
- All St Patt - NO
- St Patt C - 115 - ENT
- All St Patt - ENT
- Form - NO
- L Ndl - 71 - [73, 75, 77] - ENT
- R Ndl - 71 [73, 75, 77] - ENT
- Start Pos - ENT
- Cast On - ENT

PROGRAM FOR SLEEVES

- Prog - ENT
- Erase - ENT
- Cast On - 4 - ENT
- All St Patt - ENT
- Form - NO
- L Ndl - 32 - ENT
- R Ndl - 31 - ENT
- Start Pos - ENT
- Cast on - ENT

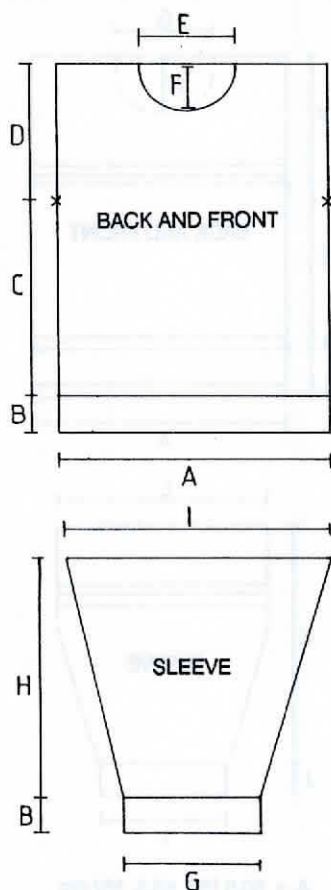
BACK AND FRONT (alike)

Handle down. Orange strippers. Set up 142 [146, 150, 154] Ns at centre on front bed in WP. Put pushers on front bed to WP. Follow instructions on screen for cast-on set up. Set lock on N/LX and ss to 2½/2½. Using Col 1, K 1 row.

Designed by

BACK

With carriage at right and using two strands of MC, cast on 168 [184, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st *. Insert card and lock on 15th row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and starting with 15th row, cont in patt. Using



- A = 50.5 [55.5, 60.5] cm
B = 6.5 cm
C = 35.5 [34.5, 33.5] cm
D = 25 [26, 27] cm
E = 18 [19, 20] cm
F = 8 cm
G = 25 [26, 27.5] cm
H = 43.5 cm
I = 50 [52, 53.5] cm

HIS OR HERS?

8

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Brittany 2-ply Cotton. (Yarn Guide No. 6.)
1 x 450g cone in Amber (MC).
1 x 450g cone in Off-White (C).

GARMENT WEIGHT

Finished garment in second size weighs 445g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 100 [110, 120] cm, 39½ [43½, 47½] in.
Length to shoulder 67 cm, 26½ in.
Sleeve seam 50 cm, 20 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 69.

MT, K 142 [138, 134] rows. Place marker at each end **. K 100 [104, 108] rows. RC shows 242. Push 54 [61, 67] Ns at left and right to HP. Using WY, K a few rows in st st over rem 60 [62, 66] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push rem Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 68 [72, 76] rows. RC shows 210. 32 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 99 [107, 115] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 59 [67, 73] sts rem, then on every foll alt row until 54 [61, 67]

Barbara Tobias

sts rem. K 12 [10, 8] rows. Using WY, K a few rows in stocking stitch and release from machine. With carriage at right, unravel nylon cord over 30 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using two strands of MC, cast on 84 [86, 92] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card and lock on 19th row. Take carriage across twice without knitting. Set RC at 000. Release card and starting with 19th row, cont in patt. Using MT, shape sides by inc 1 st at each end on every row until there are 92 [94, 100] sts, then on every foll 3rd row until there are 126 [132, 138] sts, then on every foll 5th row until there are 166 [172, 178] sts. K 19 [13, 13] rows. RC shows 174. Cast off.

TO JOIN RIGHT SHOULDER

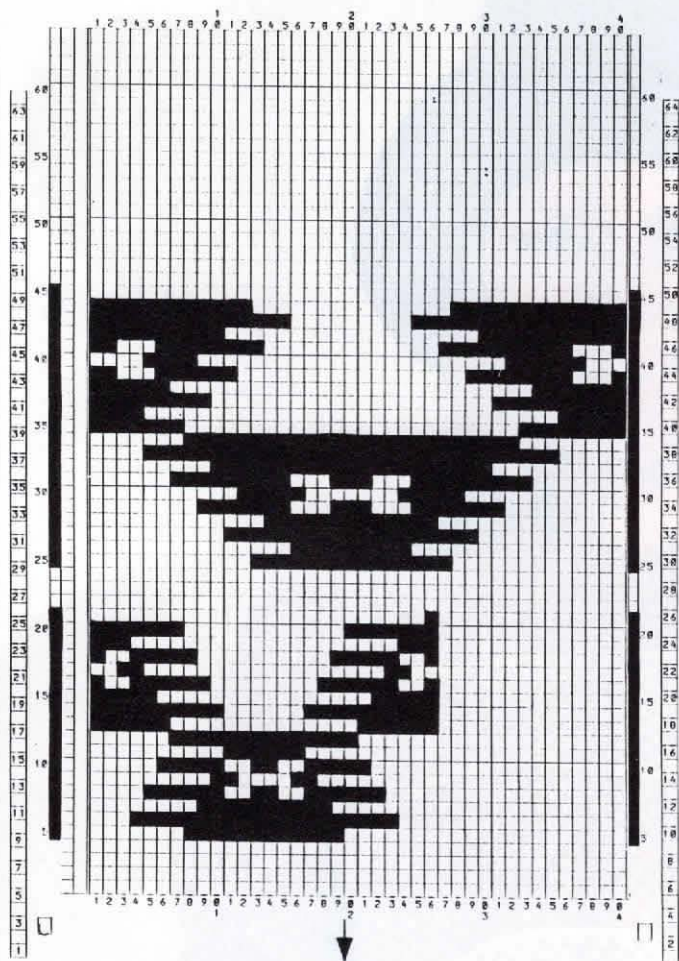
Push 54 [61, 67] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and two strands of MC, K 1 row. Cast off.

NECKBAND

Push 162 [166, 174] Ns to WP. With K side facing, pick up 32 [33, 35] sts down left side of front neck, 30 sts across front neck inc 2 sts evenly, 32 [33, 35] sts up right side of front neck and 60 [62, 66] sts across back neck inc 6 sts evenly. Unravel WY. Set RC at 000. Using MT and two strands of MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.



READER SHEET



inating Col 3 and Col 1. Place marker at each end for side vents. Set RC at 000. Set lock on N/N and ss to $3\frac{1}{2}/3\frac{1}{2}$. K 2 rows Col 1, 4 rows Col 4 and 4 rows Col 1.

STITCH PATTERN B

Follow console for set up. Set RC at 000. Set lock on BX $\leftrightarrow$ /LX, ss to $4\frac{1}{2}/5$. K 40 rows alternating Col

2 and Col 1, 40 rows alternating Col 3 and Col 1, 40 rows alternating Col 5 and Col 1, 40 rows alternating Col 4 and Col 1, 40 rows alternating Col 2 and Col 1, 40 rows alternating Col 3 and Col 1 and 40 rows alternating Col 5 and Col 1. RC shows 280. Place marker at each end for armholes.

STITCH PATTERN C

Follow console for set up. Set RC at 000. Set ss to $4\frac{1}{2}/5$, K 16 rows Col 1, 12 rows Col 4 and 198 rows Col 1. RC shows 226. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 32 Ns at left and 31 Ns at right of centre on front bed in WP. 63 Ns. * Put pushers on front bed to WP. Follow instructions on screen for cast-on set up. 2x2 rib (2x1 N arrangement). Push any unwanted Ns to NWP and return unwanted pushers to blocking rail on both beds. Rack handle one full turn to left. Set lock on N/LX and ss to $2\frac{1}{2}/2\frac{1}{2}$. Using Col 1, K 1 row. Hang cast-on comb. Remove strippers. Set lock on CX/LX and ss to $3/3$, K 2 rows. Rack handle one full turn to right. Set lock on N/LX and ss to $4/4$, K 1 row. Change to orange strippers *. Set RC at 000. Set ss to $3\frac{1}{4}/3\frac{1}{4}$, K 32 rows. Turn off console. Push up all in-between Ns on both beds to WP. Inc 1 st on each bed at right edge. 64 Ns on each bed. Set lock on CX/CX, K 2 rows. Set RC at 000. Set lock on N/N and ss to $4\frac{1}{2}/4\frac{1}{2}$, K 2 rows. Using Col 4, shape sides by inc 1 st on each bed at each end on every 4th row until there are 104 sts on each bed. K 52 rows. Adjust length at this stage, if required. Using Col 1, K 8 rows. Using Col 4, K 6 rows. Using Col 1, K 40 rows. RC shows 188. Cast off.

NECKBAND

Handle down. Orange strippers. Set up 71 Ns at left and 73 Ns at

right of centre on front bed in WP. 144 Ns. Work as for Sleeves from * to *. Set RC at 000. Set ss to $3\frac{1}{4}/3\frac{1}{4}$, K 28 rows. Turn off console. Push up all in-between Ns on front bed to WP. Transfer sts from back bed to front bed. Push back bed Ns to NWP. Change to black strippers. Set lock on GX/N and ss to $5\frac{1}{2}/5\frac{1}{2}$, K 2 rows. Using WY, K a few rows and release from machine.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join right shoulder seam. Draw a cut and sew neckline on back and front using measurements on diagram as a guide. Sew two rows of zig-zag stitch around neckline then cut out surplus fabric to form neck curve. Pin neckband into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in Col 1. Fold neckband in half to inside and catch down to encase zig-zag. Join left shoulder and neckband seam. Set in sleeves between markers, stretching slightly to fit. Join sleeve and side seams, leaving vents open. Using Col 1, work one row double crochet along both edges of side vents. Sew in shoulder pads.

The Woolleys

by Doug Baker



KNITTING NOTES

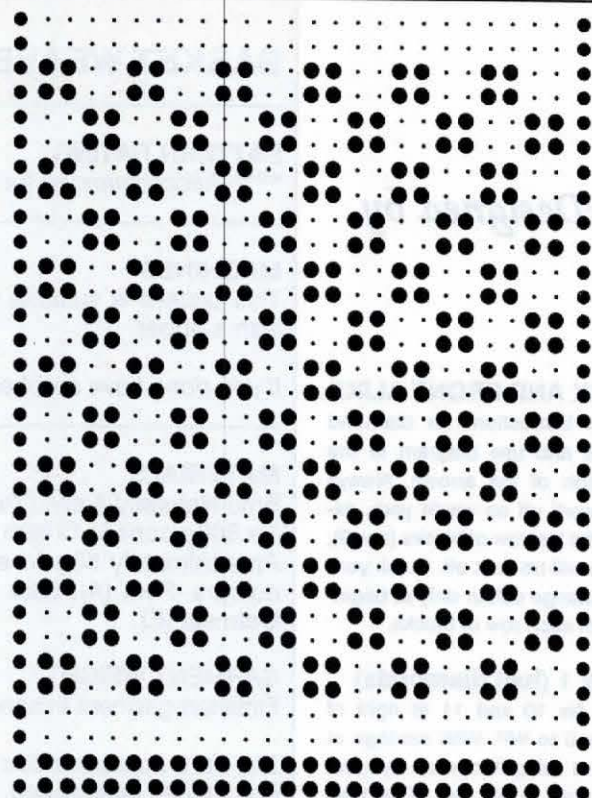
We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

Wind off approximately one third of the yarn from each cone on to a separate cone for use when knitting two strands together.

FAIR ISLE PATTERN

Noting that MCx1 means use one strand of MC; MCx2 means use two strands of MC; Cx1 means use one strand of C and Cx2 means use two strands of C, work as follows: - K 2 rows Cx2 (st st), K 26 rows MCx1/Cx2, K 2 rows Cx2 and 2 rows MCx2 (st st), K 26 rows MCx2/Cx1 and K 2 rows MCx2 (st st). These 60 rows form pattern.



PUNCHCARD CHART

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

fully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

BLOCKING AND PRESSING

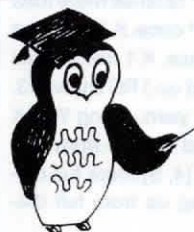
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press care-

MAKING UP

Set in sleeves between markers.

Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Un-

ravelling WY as required, back-stitch through open loops of last row worked in MC.



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Designed by

BACK AND FRONT ALIKE

Follow instructions for diamond blocks and use diagram in the direction of the arrows. Always take work off on waste yarn, except the last row of blocks (row 9), which will be cast off. Break yarn and change colour only at beginning of each row of blocks.

ROW 1 (half diamonds)

Push Ns 10 and 11 at right of centre 0 to WP. With carriage at left and using A, cast on by hand from right to left. Set RC at 000. Using MT, K 2 rows. * Push 1 N at left to WP and cast on by hand, K 2 rows; rep from * 19 times more. 22 sts. RC shows 42. Do not break yarn. Using WY, K a few rows and release from machine. Work 3 [4, 5] more half diamonds.

ROW 2 (half diamond to turn left edge)

Push Ns 10 and 11 at right of centre 0 to WP. With carriage at left and P side facing, replace 2 sts (below WY) from left edge of last half diamond on to Ns. Set RC at 000. Using B, K 2 rows. * Inc 1 st at left edge and pick up next st (below WY) from half diamond and place on to 11th N at right of centre 0, K 2 rows; rep from * 19 times more. 22 sts. K 1 row. RC shows 43. Do not break yarn. Using WY, K a few rows and release from machine.

ROW 2 (full diamonds)

Push 22 Ns at centre of machine to WP. With carriage at left and P side facing, pick up 22 edge loops from right edge (selvedge) of the same half diamond and place on to Ns. Set RC at 000. Using B, K 1 row. * Pick up a st (below WY) from left edge of next half diamond and place on to 11th N at right of centre 0 **, K 2 rows; rep from * to * 19 times more then rep from * to ** once. K 1 row. Rep from * to ** once. K 1 row. (All sts are now picked up.) RC shows 43. Do not break yarn. Using WY, K a few rows and release from machine. Work 2 [3, 4] more full diamonds.

BASKET WEAVE

9

PATTERN RATING

**** Recommended for experts.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Emu Naturally 4-ply. (Yarn guide No. 11.)

1 x 500g cone in Cream (MC).

Approximately 50g in each of the following contrast colours - Peat (A), Bark (B), Bracken (C), Ash (D) and Oatmeal (E).

GARMENT WEIGHT

Finished garment in second size weighs 420g.

The fibre content of this yarn is 100% Pure New Wool. For further information, please write to the following address:- BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford, Bedfordshire MK41 7LE. Alternatively telephone 0234-217096.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-102, 107-117] cm, 32-34 [36-40, 42-46] in.

Actual size 91 [114, 137] cm, 36 [45, 54] in.

Length to shoulder 67 cm, 26½ in.

Sleeve seam 44 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Waste yarn is required.

Mark needles on machine bed with a water-soluble pen, 11-0-11. The diamond blocks are worked over these 22 needles at all times.

When required, pick up loops - not knobs - from selvedge edge for diamonds.

When first row of half diamonds has been completed and after you have picked up the stitches from waste yarn to knit the next row, unravel waste yarn and re-use it. You will then only require 4 [5, 6] pieces of waste yarn throughout the basket weave.

Eileen Cashmore

ROW 2 (half diamond to turn right edge)

Push 22 Ns at centre of machine to WP. With carriage at left and P side facing, pick up 22 edge loops from right edge (selvedge) of the first half diamond and place on to Ns. Set RC at 000. Using B, K 2 rows. Dec 1 st at right edge on next and every foll alt row until 1 st remains. RC shows 43. Fasten off.

ROW 3 (full diamonds)

Push 22 Ns at centre of machine to WP. With carriage at right and P side facing, pick up 22 edge loops from left edge (selvedge) of the turning half diamond at right and place on to Ns. Set RC at 000. Using C, K 1 row. * Pick up a st (below WY) from right edge of full diamond and place on to 11th N at left of centre 0 **, K 2 rows *. Rep from * to * 19 times more then rep from * to ** once. K 1 row. Rep from * to ** once. K 1 row. (All sts are now picked up.) RC shows 43. Do not break yarn. Using WY, K a few rows and release from machine. Work 3 [4, 5] more full diamonds, picking up from full diamonds.

ROW 4

Work as for Row 2, picking up from full diamonds and using D in place of B.

ROW 5

Work as for Row 3, using E in place of C.

ROW 6

Work as for Row 2, picking up from full diamonds and using MC in place of B.

ROW 7

Work as for Row 3, using MC in place of C.

ROW 8

Work as for Row 2, picking up from full diamonds and using MC in place of B.

ROW 9 (half diamonds)

Push 22 Ns at centre of machine



to WP. With carriage at right and P side facing, pick up 22 edge loops from left edge (selvedge) of the turning half diamond at right and place on to Ns. *** Set RC at 000. Using MC, K 1 row. * Pick up a st (below WY) from right edge of full diamond and place on to 11th N at left of centre 0 and dec 1 st at right edge **, K 2 rows *. Rep from * to * 19 times more then rep from * to ** once. K 1 row. Pick up a st (below WY) from right edge of full diamond and place on to 11th N at left of centre 0. K 1 row. 1 st remains. RC shows 43 ****. Do not break yarn. Push

22 Ns at centre of machine to WP. With carriage at right, replace rem st on to 11th N at right of centre 0. Pick up 21 edge loops from left edge (selvedge) of full diamond and place on to Ns ***. Rep from *** to *** 2 [3, 4] times more, then from *** to **** once. Fasten off.

WELTS

With carriage at right, push 120 [150, 180] Ns on each bed at centre of machine to WP and arrange for 2x2 rib. Using A, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. With P side facing, pick up 30 sts from each half diamond along lower edge (A) and place on to Ns. Using MT, K 1 row. Cast off loosely.

YOKE

Push 128 [160, 192] Ns to WP. With carriage at right and P side facing, pick up 32 sts from each half diamond along upper edge of

Back and place on to Ns. Set RC at 000. Using MT and MC, K 30 rows.

SHAPE BACK NECK

Push 79 [95, 111] Ns at left to HP and cont on rem sts for first side. Dec 1 st (2 sts in) at neck edge on next 10 rows. 39 [55, 71] sts rem.

SHAPE LEFT FRONT YOKE

K 1 row. Inc 1 st (2 sts in) at neck edge on next and every foll 4th row until there are 49 [65, 81] sts. K 2 rows. Using WY, K a few rows and release from machine. Push 30 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings and reading right for left.

TO JOIN RIGHT FRONT YOKE TO FRONT

Push 49 [65, 81] Ns to WP. With K side facing, replace Right Front Yoke on to Ns. Unravel WY. With P side of Front facing, pick up 49 [65, 81] sts from 1½ [2, 2½] half diamonds at right and place on to

same Ns. Using MT and MC, K 1 row. Cast off loosely.

NECKBAND

With carriage at right, push 150 Ns on each bed at centre of machine to WP and arrange for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up and place on to Ns 40 sts along left side of yoke, 30 sts across back yoke inc 6 sts evenly, 40 sts along right side of yoke and 34 sts across front edge (i.e. across half of two centre half diamonds on first and third sizes and across centre half diamond on second size). Unravel WY. K 1 row. Cast off loosely.

TO JOIN LEFT FRONT YOKE TO FRONT

Work as for Right Front Yoke but read left for right.

SLEEVES

Push 180 Ns to WP. With P side facing, pick up 60 sts from 1½ half diamonds, 60 sts from yoke and 60 sts from 1½ half diamonds and place on to Ns. Set RC at 000. Using MT and MC, shape sides by dec 1 st (2 sts in) at each end on every 5th row until 140 sts rem, then on every foll 4th row until 110 sts rem. RC shows 160. Using WY, K a few rows and release from machine.

CUFFS

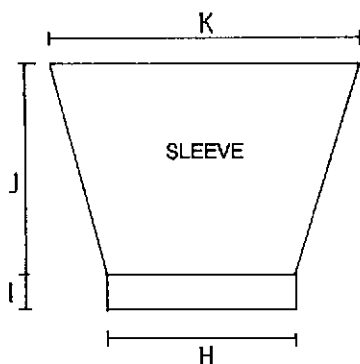
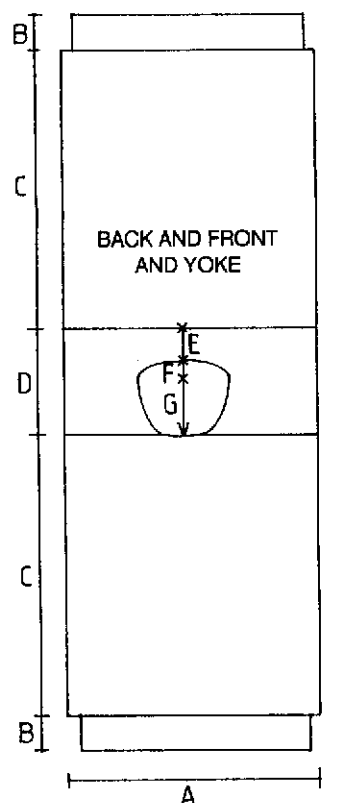
With carriage at right, push 70 Ns on each bed at centre of machine to WP and arrange for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. With P side of Sleeve facing, replace sts on to Ns as follows: - 1 st on to each of first 15 Ns, 2 sts tog on to each of next 40 Ns and 1 st on to each of last 15 Ns. Unravel WY. Using MT, K 1 row. Cast off loosely.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

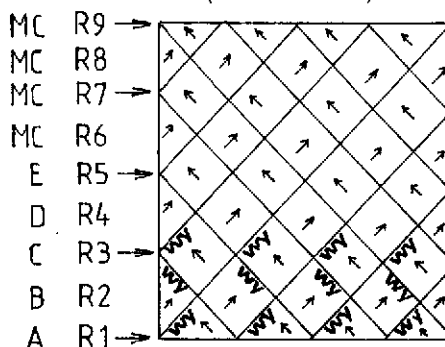
MAKING UP

Join side, sleeve and neckband seams. Wash and dry following spinner's instructions.

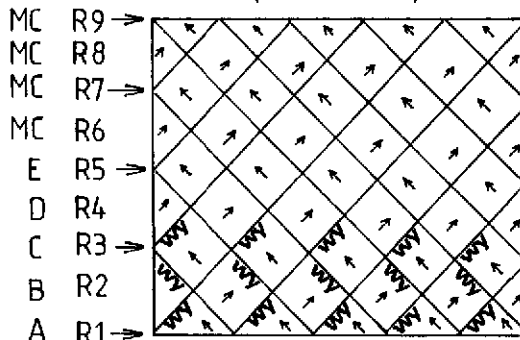


- A = 46 [57.5, 69] cm
- B = 6.5 cm
- C = 51 cm
- D = 19 cm
- E = 7 cm
- F = 2.5 cm
- G = 9.5 cm
- H = 35 cm
- I = 6 cm
- J = 38 cm
- K = 58 cm

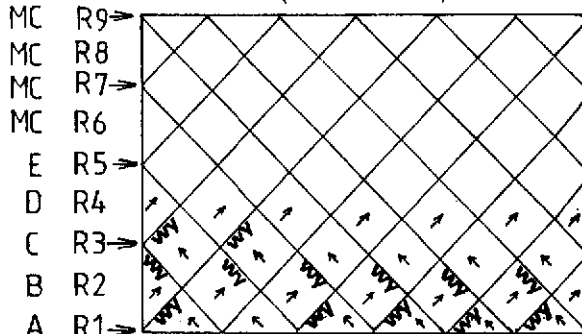
FIRST SIZE (4 half diamonds)



SECOND SIZE (5 half diamonds)



THIRD SIZE (6 half diamonds)



QUESTION TIME

THIS AND THAT

Some very interesting ideas were discussed last month at the knitting club here in Bournemouth. They have such universal appeal, I thought that I would share a few of them with you.

Pat Coulston

AM I DREAMING?

Three members, Shirley, Sue and Beryl had made most attractive suits from an In-Ex pattern which used shadow pleating for the skirt and the top. Beryl had knitted her outfit in one colour and had no problems at all.

Shirley's blouse was also all in one colour – gold. She used one strand of Hobby and one strand of Silky for the thick yarn and one strand of gold Silky for the fine yarn, but when she came to knit the skirt, she didn't have sufficient gold Silky. She decided, therefore, to use the same gold Hobby and Silky for the thick yarn, but one strand of white Hobby for the thin yarn. After knitting the skirt, she joined the back seam, put on the waistband and steamed it.

Now Shirley is a very experienced knitter. She has knitted lots of skirts and has always been very pleased with the results. However this time, when she hung up the skirt and put the top above it, she couldn't believe her eyes. The gold in the skirt was a completely different shade to the gold in the top.

Shirley couldn't imagine what on earth had happened. She checked the dye lots of the gold yarn and both were the same. She thought she was seeing things and stared and stared at the skirt. Was it an illusion, she wondered?

She then remembered that when you are working with a metallic yarn – for example silver lurex – you have to take care. If you knit silver and white yarn together, the finished fabric is a dirty grey colour. 'Don't be daft', she told

herself, 'you haven't even mixed the yarns!'

She held the gold of the skirt against the gold cone of yarn. It was exactly the same colour. Then it dawned on her that she had, indeed, created a sort of illusion. Adding the white had somehow produced a colour of its own which completely altered the overall appearance.

I thought that this was one of the most interesting effects I had seen in connection with colour for a long time – but poor Shirley didn't! The skirt had to be completely re-knitted, because there was no way the top and skirt could go together. Accept our sympathies, Shirley, for that extremely interesting lesson!

It was Sue's turn next and we laughed with her. As I said at the beginning, she used the same In-Ex pattern, but had been over-enthusiastic with the steaming, so that the V-neckline had become far too deep. I must admit, it did plunge a bit!

One interesting comment on that lovely pattern from all three ladies was that they all felt they preferred to knit the sideways top in two pieces, rather than one piece. However, another lady in our group popped up and said she thought it best with the one seam! You pays your money ... as I think the saying goes!

CAST-ON EDGE WITH A DIFFERENCE

Thelma had a really interesting cast on to show us. It wasn't completely new, but it did have an unusual variation and she shared it with us.

Cast on with waste yarn and knit one row with the nylon cord.

* Using the latch tool method – sometimes called the chain method – cast on using main yarn. Using main tension, knit one row.

Using the latch tool method, cast on again, over the same needles with main yarn and knit one row.

With a contrast shade or the same colour ribbon, cast on again – this time using the e-wrap method *.

Repeat the whole process from * to * twice more.

You really must try this – the result is super!

WASTE NOT, WANT NOT!

Diana reminded us that it is not necessary to throw away an old top because its style is a bit dated. Just get out your scissors and snip here and there! If necessary, make a new band, attach it and you have a new garment – just like that!

On the other hand, should it all go wrong – it doesn't really matter, because all you've wasted is a bit of time. Diana's own 'snip 'n' sew' was most successful!

THE INEVITABLE DOC MARTEN'S!

Debbie, who had made her daughter a dress from Ann Brown's Posh Frocks, remarked that Emily, who isn't really into dresses, loves wearing this one. I'll bet she wears it with D.M.'s though – or tries to!

Nothing to do with knitting at all, but talking of D.M.'s, I had to laugh the other day as I heard a lady imploring her daughter to do up the laces of her rather large boots. With very bad grace, her daughter eventually did what she was asked. Another lady then whispered in my ear, 'her mother doesn't seem to realise that leaving the laces trailing is the in thing! I couldn't believe my ears!

A WORD OF WARNING

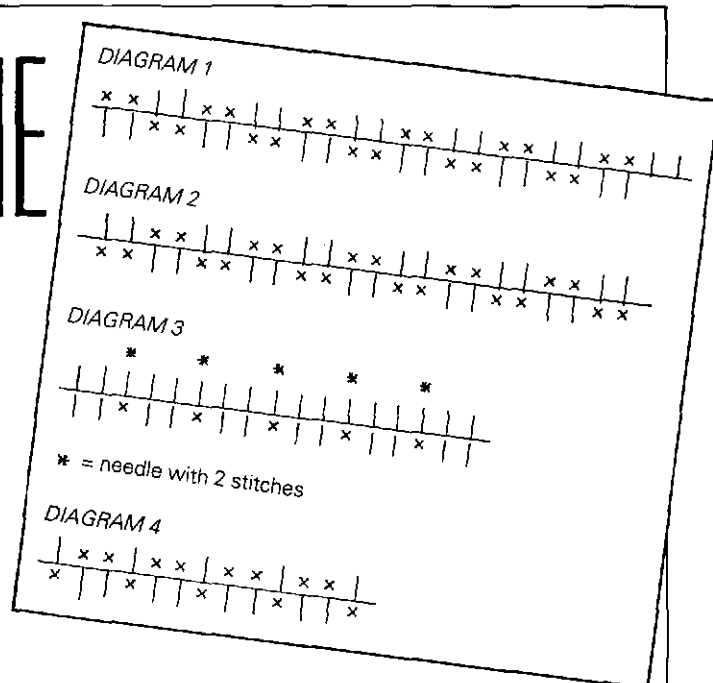
A warning was given to us by one club member that we should be especially careful of the colour used for waste yarn. If, for example, you are knitting with white as the main colour, a red yarn will leave small fibres of red on the white knitting when the waste yarn is removed! Personally, I would suggest always separating waste yarn and main yarn with nylon cord, button thread or similar to prevent this problem from arising.

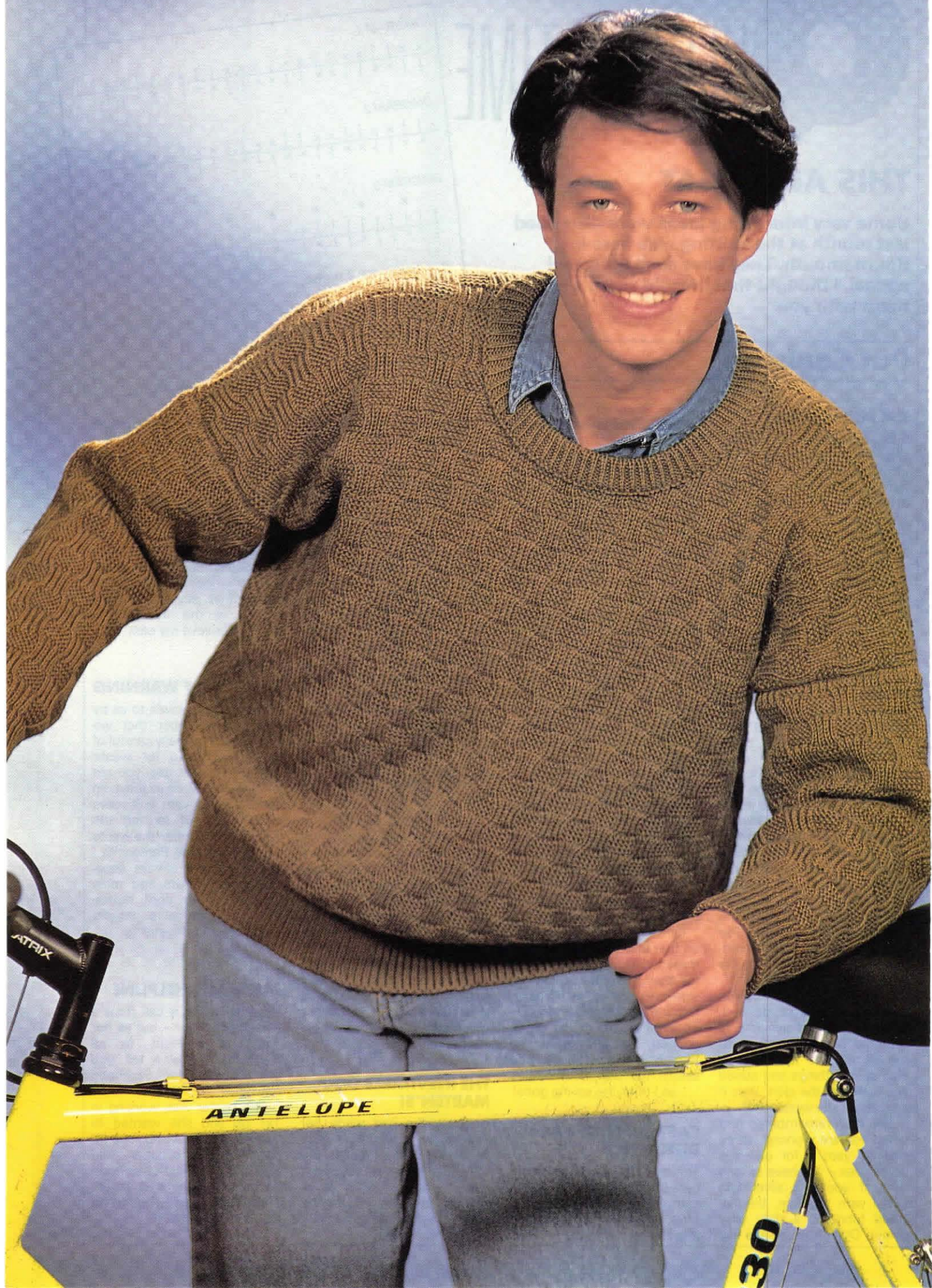
DUOMATIC HELPLINE

Recently I had a call from a Duomatic knitter – but as her query is relevant to all machines, I'll also tell you the solution for Japanese machines.

The knitter was working in 1x1 rib and she wanted to transfer into a 4x1 rib for a rib pattern – but the query could also apply to most other wide rib patterns. She had experienced difficulties – and so had I when I first tried it!

I remember that I spent





Designed by

GARTER WEAVE

10

Fran Francis

BACK AND FRONT ALIKE

With garter carriage at right and using MY, cast on 174 [182, 190] sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 028. Using MT-3, work 28 rows in 1x1 rib. RC shows 000. Using MT, K 2 rows st st. Change to main garter stitch patt. Set RC to 200 and using MT, work 200 rows in patt. RC shows 000. Adjust length at this stage, if required. Cast off.

SLEEVES

With garter carriage at right and using MY, cast on 70 sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 020. Using MT-3, work 20 rows in 1x1 rib. RC shows 000. Using MT, K 2 rows st st. Change to main garter stitch patt. Set RC to 130 and using MT, work 130 rows in

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

Forsell Pure New Wool Double Knit. (Yarn Guide No. 15.)
2 x 500g cones in Mustard (MY).

GARMENT WEIGHT

Finished garment in third size weighs 855g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester, Leicestershire LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92 [97, 102] cm, 36 [38, 40] in.
Actual size 107 [112, 117] cm, 42 [44, 46] in.
Length to shoulder 62 cm, 24½ in (adjustable).
Sleeve seam 41 cm, 16 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

All row counter readings given refer to row counter on garter carriage unless otherwise stated.

patt and at the same time shape sides by inc 1 st at each end on every 3rd row until there are 90 sts, then on every foll 4th row until there are 138 sts. Work 4 rows. RC shows 000. Adjust length at this stage, if required. Place marker at centre. Cast off.

NECKBAND

With garter carriage at right and

using MY, cast on 144 sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 016. Using MT-3, work 16 rows in 1x1 rib. RC shows 000. Using MT, K 1 row st st. Using WY, K a few rows st st and release from machine.

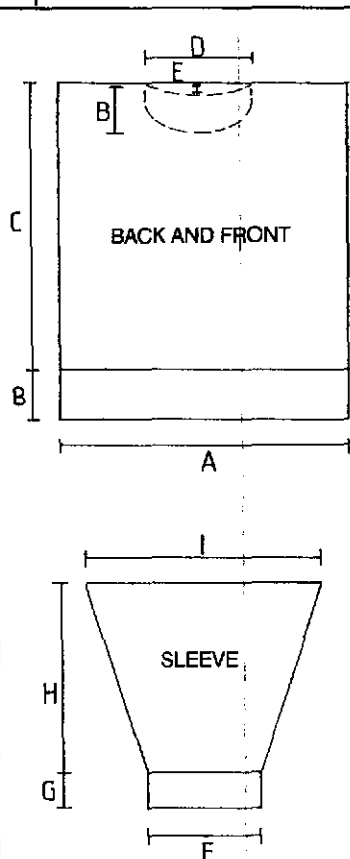
BLOCKING AND PRESSING

With wrong side facing, block knit-

ting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

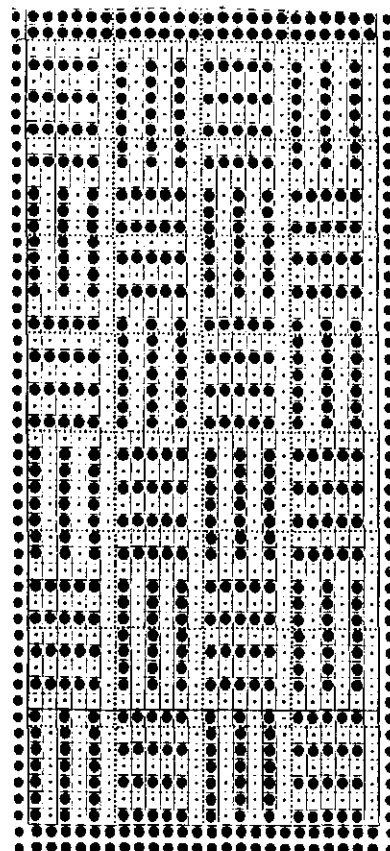
MAKING UP

Join right shoulder seam. Make a cut and sew neckline using measurement diagram as a guide. Pin neckband to right side of garment, slightly below line of stitching around neck. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold neckband in half and catch down cast on edge on inside, encasing cut edge of neck. Join left shoulder and neckband seam. With markers at shoulder seams, set in sleeves.



- A = 54 [56.5, 59] cm
- B = 9 cm
- C = 53 cm
- D = 20 cm
- E = 2 cm
- F = 21.5 cm
- G = 6.5 cm
- H = 34.5 cm
- I = 43 cm

PUNCHCARD CHART



Designed by

SIMPLY LACE

11

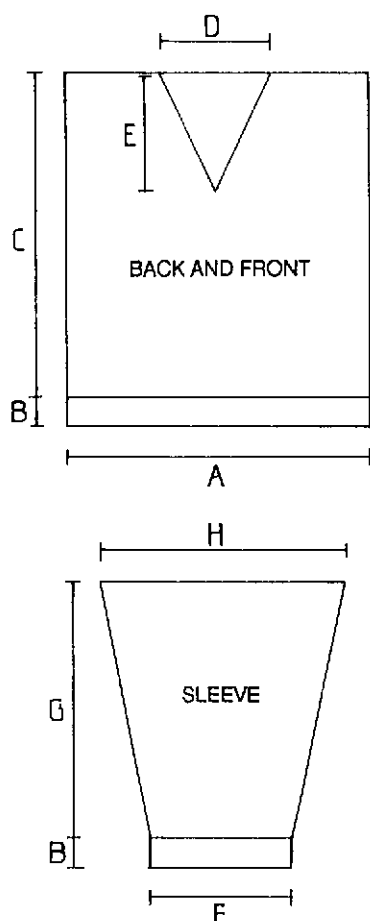
Fran Francis

BACK

With carriage at right and using MY, cast on 98 [104, 112, 118, 124, 130] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt **. K 142 [158, 176, 190, 206, 222] rows. RC shows 144 [160, 178, 192, 208, 224]. Place marker between sts 19 and 20 [20 and 21, 21 and 22, 22 and 23, 23 and 24, 24 and 25] at left and right of centre 0. Cast off.

FRONT

Work as for back to **. K 70 [86, 100, 114, 126, 142] rows. RC shows 72 [88, 102, 116, 128, 144].



- A = 37.5 [40, 43, 45, 47.5, 50] cm
 B = 5 cm
 C = 34 [38, 42, 45.5, 49.5, 53] cm
 D = 14.5 [15, 16, 16.5, 17.5, 18] cm
 E = 17 [17, 18, 18, 19, 19] cm
 F = 22 [23, 23, 23.5, 23.5, 24.5] cm
 G = 25 [29.5, 33, 37, 40.5, 42] cm
 H = 35 [36.5, 36.5, 38, 38, 40] cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a ribber and lace carriage. For other models we suggest you substitute a similar lace pattern specially recommended for your machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Forsell's Shamal. (Yarn Guide No. 11.)
 1 x 400g cone in Yellow (MY).

GARMENT WEIGHT

Finished garment in second size weighs 145g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.
 Actual size 73 [78, 84, 89, 93, 98] cm, 29 [31, 33, 35, 36½, 38½] in.
 Length to shoulder 39 [43, 47, 50.5, 54.5, 58] cm, 15½ [17, 18½, 20, 21½, 23] in.
 Sleeve seam 30 [34.5, 38, 42, 45.5, 47] cm, 12 [13½, 15, 16½, 18, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 42 rows to 10 cm, 4 in measured over plain lace pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

SHAPE NECK

Note patt row on card. Using nylon cord, K 49 [52, 56, 59, 62, 65] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of next and every foll 3rd row until 46 [45, 49, 48, 51, 50] sts rem, then on every foll 4th row until 30 [32, 35, 37, 39, 41] sts rem. K 1 row. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MY, cast on 58 [60, 60, 62, 62, 64] sts at centre in 1x1 rib. Work as for back from * to **. Shape sides by inc 1 st at end of every 6th [6th, 7th, 8th, 8th, 8th] row until there are 72 [72, 76, 80, 88, 76] sts, then on every foll 6th [7th, 8th, 8th, 9th, 9th] row until there are 92 [96, 96, 100, 100, 104] sts. K 2 rows. RC shows 106 [124, 140, 156, 172, 178]. Cast off.

NECKBAND

With carriage at right and using MY, cast on 152 [156, 162, 166, 172, 176] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 14 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Pin neckband in position with ends at centre front. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join centre front seam, making a mitre.



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ages and ages playing about with different ideas. I tried transferring, going into every needle rib then transferring, but I recollect that if I did get it to work, the knitting looked quite horrid.

So let's go back to the beginning. Forget 1x1 rib and knit the next best things – a true 2x2 rib.

DUOMATIC WIDE RIB

Turn handle up.

Set up needles as diagram 1 and insert orange strippers.

Rack one and a half turns anti-clockwise to the left and, using stitch size 2/2, knit one row.

Using CX/CX and stitch size 3³/₄/3³/₄, knit two rows.

Rack back, one and a half turns clockwise to the right (back to where you started). Continue in rib.

Now you can transfer the stitches easily straight from one bed to 4x1 rib or whichever rib you require.

JAPANESE WIDE RIB

Instructions for Brother, Knitmaster, Silver Reed or Toyota machines

HP TO P5

Arrange needles as diagram 2:

Rack to 4 and put HP lever to H.

Bring up one extra needle in pattern at the left on the ribber bed. Set tension dial at 1/1 and knit one row. Insert cast on comb. Set machine for circular knitting and knit two rows.

HP lever to P. Rack back to P5. Put on weights. Transfer the extra needle over to the main bed. Using rib tension, knit one row, then knit the rib.

IMPORTANT NOTE – depending on the yarn you are using, you may need to have the tension for the first four rows higher than I have recommended.

Transfer the stitches into 4x1 rib, or as required, then knit one row.

WRAPPING YARN

We were still discussing techniques with Duomatic knitters when I was asked about wrapping the yarn when doing

short-row knitting. This is not difficult and I would like to share a little tip with you to make it easier.

Wrapping is used when short-rowing to prevent a tiny hole spoiling the appearance of the fabric.

SHORT ROWING

This is a technique used to make one edge of a piece of fabric longer than the other side. It is used mostly when knitting skirts sideways but it can also be used to make darts.

It is achieved by putting a selected number of pushers to working position, setting the lock to BX (LX without console for E6000 machines). When you knit the row, only the needles that have a pusher beneath them knit – the locks skate over the needles that have pushers in rest position (or in the blocking rail for E6000 machines).

The tiny hole is made by the lock knitting two rows against the piece that only had one row knitted. Where the lock went across and then came back, is where the hole appears.

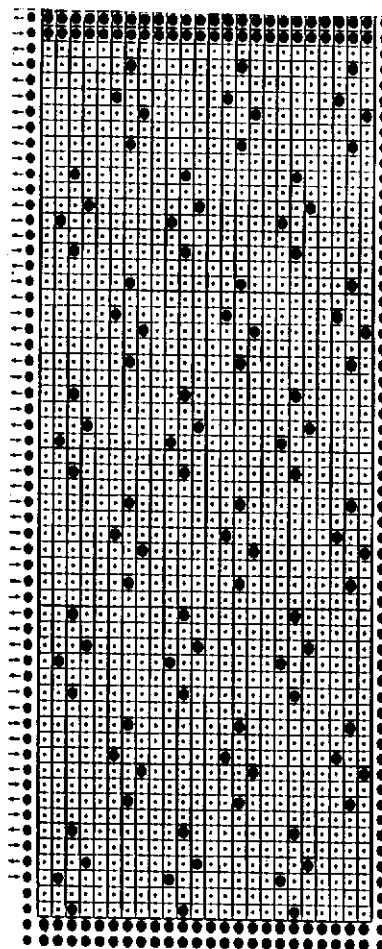
To close the hole, knit the row across but, before you come back, lift the strand of yarn and place it into the hook of the next (adjacent) needle (the orange tool is good for this). The adjacent needle will now contain the stitch plus the loop. This loop just fills up the little hole.

AN EXTRA TIP

The pushers are brought to WP and the row is knitted. What can happen – especially if you have the tension disc a little too tight – is that the last couple of stitches will pull up too tight and the stitch will come undone. If you then wrap as described, you will get an ugly bump at this point. To avoid this, as you knit the row, allow your free hand to hold the butt of the needles still as the locks go past. If the yarn pulls a bit now, the needles will not come forward, so the stitch cannot come undone.

WAISTBANDS

We have been experimenting with various waistbands for



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RUTH COX of PIPPIN DESIGNS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn. (Yarn Guide No.11.)
 40g in red (A), 30g in White (B), small amount in Lemon
 (C), Blue (D) and Green (E).
 2 metres of 7mm wide ribbon.
 Bodkin or large tapestry needle.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide
 and mock rib instructions, please look under Pattern
 Information in Contents list on page 5.

MEASUREMENTS

Cushion, including frill, measures approximately 37 cm,
 14½ in x 37 cm, 14½ in.

TENSION

Use a setting which produces a suitable fabric for the
 cushion; we set tension dial at 6 for main tension and
 used it throughout, unless otherwise stated.

KNITTING NOTES

We used knit side of knitting as right side.
 'E-wrap' means use closed edge method of casting on.
 'Thread off' means break yarn then thread end through
 sts and release from machine.
 'Transfer alt sts' means transfer every alt st on to ad-
 jacent N and push empty Ns back to NWP.
 'Latch off' means beginning at opposite end to carriage,
 lift end st into hook of latch tool, push st behind latch,
 hook second st into hook of latch tool and pull through
 first st. Continue in this way to the end of the row, pulling
 yarn through last st to secure.

HEART (knit 2)

Push 5 Ns to WP. Push alt Ns back
 to NWP. Using A, K 1 row. Hang
 on comb or use nylon cord to
 secure loops then push empty Ns
 back to WP. K 3 rows. Set RC at
 000. Using e-wrap method, inc 1
 st at beg of every row until there
 are 85 sts. RC shows 80. Set RC
 at 000. K 26 rows. Dec 1 st at beg
 of next 10 rows. 75 sts. Transfer
 centre st on to adjacent N and
 push empty N to NWP. Push 37
 Ns at left to HP and cont on rem
 sts for first side. * Cast off 3 sts at
 beg of every row until 7 sts rem.
 Cast off *. With carriage at left,
 push Ns from HP to UWP, rejoin
 yarn and work from * to *.

FRILL (knit 2)

Push 169 Ns to WP. Push 2nd and
 every foll alt N back to NWP. Using
 MT + 2 and WY, cast on and K a
 few rows ending with carriage at right.
 Set RC at 000. Using B, K 14
 rows. In space between second
 and third rows of B and with rib-
 bon threaded through bodkin,
 weave ribbon over one stitch and
 under next stitch to end of row.
 Push empty Ns back to WP. K 14
 rows. Pick up loops from first row
 worked in B and place on to alt Ns.
 Using MT + 1, K 2 rows. Latch off.
 Knit second frill, threading ribbon
 through, as before, and making
 sure both frills are the same way
 up.

FLOWER BASE

Push 39 Ns to WP. Push 2nd and
 every foll alt N back to NWP. Using
 MT and WY, cast on and K a few
 rows ending with carriage at right.
 Set RC at 000. Using B, K 4 rows.
 Push empty Ns back to WP. K 4
 rows. Pick up loops from first row
 worked in B and place on to alt Ns.
 K 2 rows. Transfer alt sts. K 3 rows.
 Thread off. Pull up yarn, secure
 and join seam.

FLOWERS

ROSES (knit one each in
A and C)

Push 29 Ns to WP. Using correct

colour, cast on using e-wrap
 method. K 5 rows. Transfer alt sts.
 K 1 row. Thread off. With P side
 uppermost and starting at one
 side of work, roll up knitting. Pull
 up cast off yarn, secure and sew
 through all layers at base of
 flower. Allow cast-on edge to curl.

FORGET-ME-NOT

Push 22 Ns to WP. Starting at one
 side, * leave first two Ns in WP,
 return next 2 Ns to NWP; rep from
 * across the row leaving last two
 Ns in WP. Using D, cast on using
 e-wrap method. K 3 rows. Thread
 off. Pull up yarn, secure and join
 sides of work.

LEAVES (knit 1)

Push 15 Ns to WP. Using E, cast
 on using e-wrap method. K 2 rows.
 Cast off. Fold piece in half.

MAKING UP

With right side of hearts together,
 join edges leaving an opening for
 stuffing. Turn right side out, stuff
 and close opening. Join frills to
 make one length. With seam at
 bottom point and ends of frill at
 top centre of heart, pin frill to seam
 of heart, easing any fullness
 evenly. Stitch frill to seam. Over-
 lap ends of frill slightly and sew in
 position. Adjust ribbon to fit frill.
 Tie bow. Trim ends to required
 length. Arrange flowers and
 leaves on flower base and sew in
 position. Sew completed flower
 base to centre front of cushion.

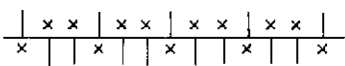
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DIAGRAM 3



* = needle with 2 stitches

DIAGRAM 4



skirts recently; not the separate type which is knitted on to, say, a sideways or shadow-pleated skirt but waistbands for straight skirts. This is especially appropriate to the straight, every-needle-rib or ribber pleated skirt.

Let us look at the waistband to finish off a straight skirt, perhaps the one made in an every needle rib. Three methods come immediately to mind.

METHOD A

An extra inch or so is knitted at the top, which is then turned over and caught down. The disadvantage of this method is that the actual band can be rather bulky.

METHOD B

The top of the skirt is cast off. A herringbone stitch is worked by hand at the back of the fabric, which then forms a casing for the elastic. The disadvantage of this method is that you have to know how to sew herringbone stitch! When done well, this method is good and strong!

METHOD C

Transfer into a rib and work as follows:-

Japanese Machines

Brother, Knitmaster, Silver Reed and Toyota

At the top of the skirt, noting that allowance must be made for this band in the measurements, move HP to P. Transfer every third stitch from the ribber to the main bed as diagram 3.

Now transfer to the ribber bed all stitches except those on the needles which hold two stitches, to give the needle arrangement in diagram 4.

Make sure all empty needles are pushed to non working position.

Using RT+1 (ribber tension plus one), knit about 28 rows. Transfer ribber stitches to the main bed, then either:-

a) Using main tension, knit two rows, cast off and slip stitch the waistband into place.

b) Using main tension, knit one row, pick up the first row of the waistband, knit one row and cast off.

If using method b, it is advisable to knit the first row of the waistband with one strand of another finer yarn or cotton thread, to help you to see the row you should pick up.

Duomatic Machines

E6000, Duomatic 5 or 80

At the top of the skirt, noting that allowance must be made for this band in the measurements, turn handle up. Transfer every third stitch from the front bed to the back bed. You now have a 2 x 1 needle arrangement on the front bed as in diagram 3.

Transfer from the back bed to the front bed, all those stitches that were not involved with previous transfer – that is, all needles except those with two stitches on them. See diagram 4.

Insert orange strippers, use a suitable stitch size depending on yarn (as you would for a rib in this needle set up) but one full stitch size higher. Knit about 28 rows. Transfer all stitches to front (or back) bed. Insert black strippers. Increase the stitch size about two whole numbers, set locks on GX/N (or N/GX), knit two rows and cast off (or remove on waste yarn). Sew waistband down, by slip stitching into place.

If you removed the knitting on to waste yarn, either cast off using knitting needles, latch off or back stitch down. Sew the waistband into position.

Finally, have you seen the sweater by Angela Gordon in the September 1994 issue of MKM? It is simply superb and you can now order the disk from her. Unfortunately it is only for electronic machines, but I just love that deep 'V' of the garter stitch pattern. Until next time, happy knitting!

GUEST SPOT

MARY'S COAT HANGERS

Australian reader, Mary Slater, has been making the prettiest padded coat hangers – covering them in various ways with frilly eyelet lace which she pleats on to the needles of her machine as she knits. The results are charming and would be perfect gifts or items to knit for charity sales.

Mary 'invented' her technique by adapting a hand-knitting pattern to her chunky machine but she says it is just as easy to use on a standard gauge machine. The materials needed are double knitting yarn and eyelet lace – the kind that has a scalloped edge at each side and, through the centre, a row of holes which would normally be slotted with ribbon. The technique is a simple matter of hooking two holes of the lace over the appropriate needle, knitting two rows, then hooking the lace again... and so on. This pleats the lace, while the needle sequence determines whether the finished effect will be straight, spiral, or possibly a zig-zag.

We have featured Mary's coathangers before (MKM November 1993) but she has developed the idea further and here are patterns for her 'updated models' which she has kindly allowed us to reproduce.

The lace that Mary uses comes from her local Spotlight store in Adelaide and, having heard from a couple of people in England that it just isn't available here, she checked with assistant Dot, whether it could be ordered. The answer was 'Yes' with a Visa or Mastercard, so if you have difficulty in finding a lace you like, you could always try a little long-distance mail order. The nylon laces come in a variety of styles and lots of colours for around 40-50 cents (Australian) a metre. Many Australian readers will have a Spotlight branch nearby but those who don't and long-dis-

tance shoppers, can write to 'Dot' in the Haberdashery Dept, Spotlight, 211 Pulteney Street, Adelaide, South Australia – but don't expect speedy delivery back to the UK, it's a long, long way!

WOODEN HANGERS

To cover each plain wooden hanger, you will need a small quantity of DK yarn, padding such as toy stuffing or wadding, approx. 5 metres eyelet lace cut into four equal lengths (the amount will vary according to the size and spacing of the holes) and trimmings such as artificial flowers and satin ribbons. The finished cover should be about 5 cm, 2 in shorter than the hanger for a snug fit.

TENSION

Chunky machines – Tension 0. Standard gauge machines – Tension 6-7, using every other needle.

SPIRAL PLEATS

Follow Diagram 1. Cast on e-wrap over 20 Ns and K 2 rows.

* Hook 2 holes of lace on every 5th N and K 2 rows. Hook lace on every 4th N, K 2 rows. Hook lace on every 3rd N, K 2 rows. Hook lace on every 2nd N, K 2 rows. Hook lace on every 1st N, K 2 rows. Cut off lace from end N at left and replace on end N at right.

* Rep from * to * cont. Work 104 rows on chunky machines; 120 rows on standard gauge. Cast off.

MAKING UP

Pad hanger then cover, joining seam with mattress stitch and trimming off any odd ends of lace. Decorate with ribbon bows and flowers.

VANDYKE PLEATS

Follow Diagram 2. Cast on e-wrap over 20 Ns and K 2 rows.

* Hook 2 holes of lace on every 5th N, K 2 rows. Hook lace on every 4th N, K 2 rows. Hook lace on every 3rd N, K 2 rows. Hook lace on every 2nd N, K 2 rows. Hook lace on every 1st N, K 2 rows. Hook lace on every 2nd N, K 2 rows. Hook lace on every 3rd N, K 2 rows. Hook lace on every 4th N, K 2 rows. *

Rep cont from * to *. Work 104 rows on chunky machines; 120 rows on standard gauge. Cast off.

Make up as for Spiral Pleats.

PLASTIC COATED WIRE HANGERS

The materials required and suggested tensions are as for the Wooden Hangers except for the quantities of lace (see below).

STRAIGHT PLEATS

You will need approx. 6 metres eyelet lace cut into two equal lengths.

Follow Diagram 3. Cast on e-wrap over 14 Ns and K 2 rows.

* Hook 2 holes of lace on every 5th N, K 2 rows. * Repeat from * to * for approx. 204 rows on chunky machines, 220 rows on standard gauge. Cast off.

Join ends in a circle and make up as for Wooden Hangers.

SPIRAL PLEATS

You will need approx. 6 metres eyelet lace cut into three equal lengths or use up scraps.

Follow Diagram 4. Cast on e-wrap over 15 Ns and K 2 rows. Follow instructions given for Spiral Pleats under Wooden Hangers from * to * and repeat for approx. 204 rows on chunky machines, 220 rows on standard gauge. Cast off. Join ends in a circle and make up as for Wooden Hangers.



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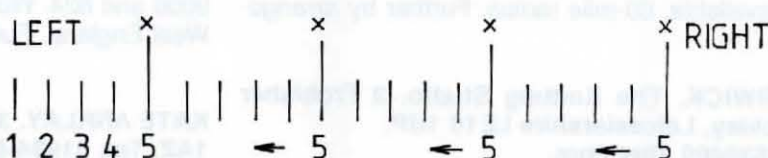


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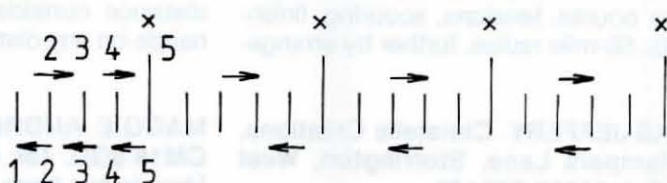


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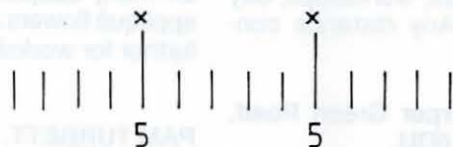
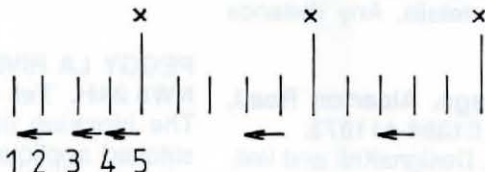


DIAGRAM 4



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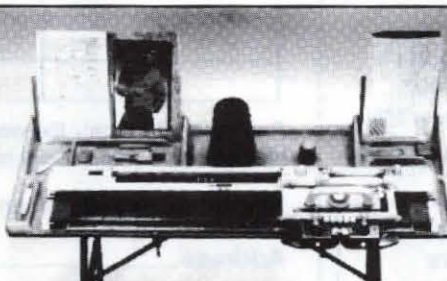
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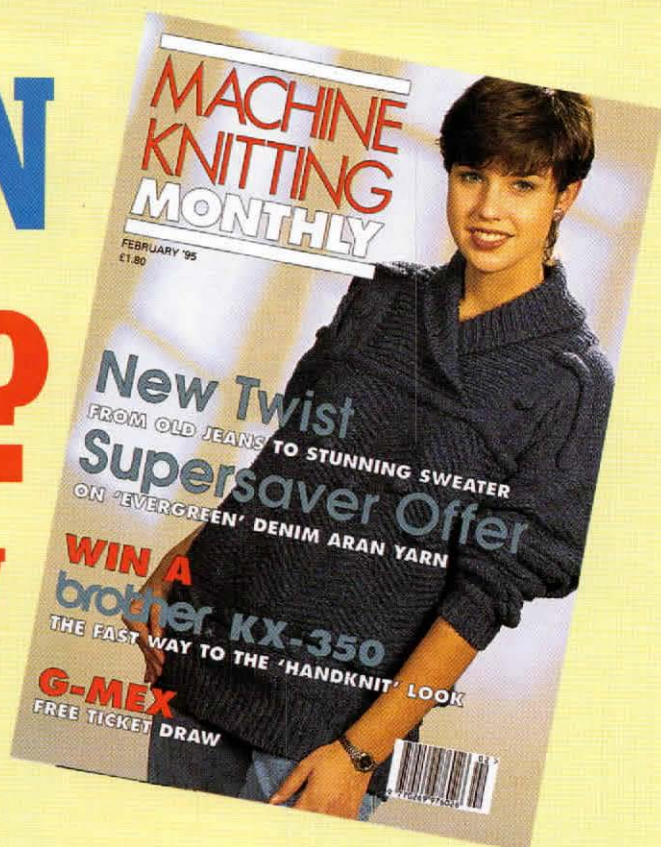
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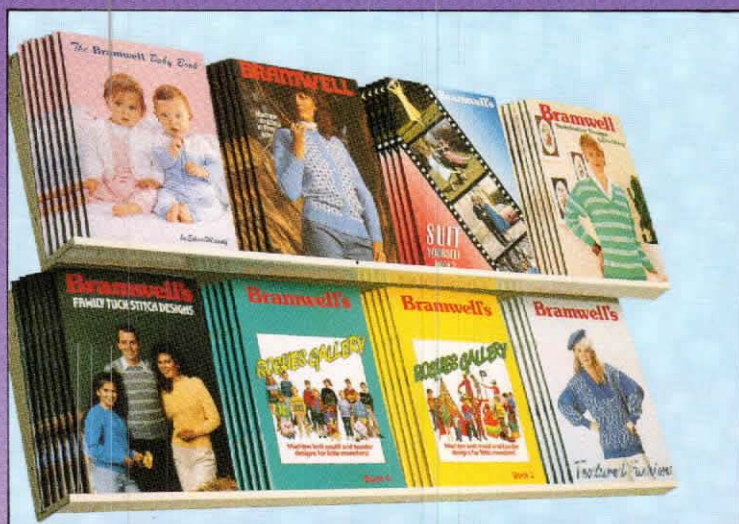
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